AN

ANALYSIS

OF

COUNTRY DANCING,

WHEREIN

THE FIGURES USED IN THAT ATHLETIC AMUSEMENT ARE EXPLAINED

PARTICULARLY BY ENGRAVED LINES;

CONTAINING ALSO

DIRECTIONS FOR COMPOSING ALMOST ANY

NUMBER OF FIGURES TO ONE TUNE;

WITH SOME NEW

REELS;

TOGETHER WITH

THE ETIQUETTE OF THE BALL-ROOM.

Dancing Master from the Duke's Theatre, Queen Street, [illegible]

The Third Edition.

LONDON,

Printed for [illegible]

MADAME VESTRIS,

AT DACRE'S BATH AND DANCING ROOMS, [illegible]

1811.

KAMIN DANCE BOOKSHOP
and GALLERY
1329 Sixth Ave. at 54th St.
New York City

THE FIVE POSITIONS OF DANCING.

The Figures shew the positions of the Learner, and the Feet that of a finish'd Dancer.

AN

ANALYSIS

OF

COUNTRY DANCING,

WHEREIN

ALL THE FIGURES USED IN THAT POLITE AMUSEMENT ARE RENDERED FAMILIAR BY ENGRAVED LINES.

CONTAINING ALSO,

DIRECTIONS FOR COMPOSING ALMOST ANY NUMBER OF FIGURES TO ONE TUNE,

WITH SOME ENTIRE

NEW REELS;

TOGETHER WITH

THE COMPLETE ETIQUETTE OF THE BALL-ROOM.

BY

T. WILSON,

Dancing Master, from the King's Theatre, Opera House; Author of "The Treasures of Terpsichore."

THIRD EDITION.

Dedicated, by Permission, to

MADAME ANGIOLINI.

PRINCIPAL DANCER AT THE KING'S THEATRE OPERA HOUSE.

Illustrated with Engravings on Wood by J. Berryman.

London:

PRINTED BY JAMES GILLET, CROWN-COURT, FLEET-STREET;

PUBLISHED BY J. S. DICKSON, NO. 18, IVY LANE; TO BE HAD OF THE AUTHOR, AT HIS RESIDENCE, NO. 9, BEDFORD-STREET, BEDFORD-ROW, HOLBORN; OF SHERWOOD, NEELEY, AND JONES, PATERNOSTER-ROW; AND OF ALL BOOKSELLERS IN THE UNITED KINGDOM.

1811.

GV1763
.W72
1811

7957 435
1931 72

CONTENTS.

	Page
Allemande	3
All the Ladies and Gentlemen through	81
Bars, Explanation of	119
Cast off one Couple	23
Cast round Bottom and Top	93
Cast off one couple, meet, and turn	23
Cast off two couple, and lead up one	26
Cast off two couple, and lead up to the Top	15
Chain-figures	67
Chain-figure of Six	78
Chase round one Couple and back again	17
Chase round two Couple	18
Construction of a Country Dance	29
Country-dance Music	130, 131, 132, 133
Cross Corners	93
Cross over, Half Figure with the secoud Couple, and turn	108
Cross over one Couple	30
Cross over one Couple, meet, and turn	31
Cross over two Couple	31
Cross over two Couple and lead up one	32
Dedication	xi
Deportment of the Person in Country-dancing	184

Encircle the second Couple, and round the third to Places - - - - 110, 111
Encircle the second Couple, round the third, and stop in the Centre - - - - 111
En Passant - - - - - 111

Foot Corners - - - - - 6
Foot in the Centre - - - - 6

Half Posseet - - - - - 14
Half Figure on your own Side - - - 37
Half Figure at Top - - - - 38
Half Figure at Top on contrary Sides - - 39
Half Figure at Bottom - - - 41
Half Figure at Bottom on contrary Sides - - 41
Half Figure on all Sides - - 100, 101
Half Figure and pass round the second Couple - 116
Hands six round - - - - 5
Hands four round - - - - 5
Hands across - - - - 12
Hands three round at Top on the Ladies', and hands three round at Top on the Gentlemen's Side - 33
Hands three with the Top and Bottom Couple - 34
Hands three contrary Sides - - - 35
Hands three on the Ladies' Side and pass under, Hands three on the Gentlemen's side and pass under - 19
Hey contrary Sides - - 60, 61, 62, 63
Hey contrary Sides, and Hey on your own Sides - 63
Hey from contrary Sides - - - 62
Hey on your own Side - - - 63
Hey on your own Side, (the whole Movement of the second Couple) - - - 64
Hey on your own Side, and Hey contrary Side, (the whole Movement of the third Couple) - 64

Hey (the whole of the Figure together) - - 65
Introduction - - - - xviii

Lead Outsides, or lead across - - - 3
Lead down the Middle - - - 7
Lead down the Middle, and foot to the top couple - 8
Lead down and cast up - - - - 15
Lead down the Middle, and cast round the top Couple 27
Lead through the second and third Couples - 28
List of Figures used in Country-dancing - 133 to 141
Lists of New Figures - - - 180

March - - - - 84, 85, 86
March, New - - - - 115
Maze - - - - 110

New Figures - - - - 192 to 117

Pass round, and set on all Sides - - 113
Preface - - - - - xii
Promenade - - - - 18

Reels - - - - - 118
Reels, New - 120, 121, 122, 123, 124, 125, 126, 127, 128
References - - - - 1
Retreat and advance - - - - 8
Right and Left - - - 46, 47, 48, 49
Right Angles, Top and Bottom - - 105
Round top and bottom Couples - - - 92
Round the Corners - - - - 103
Round the Bottom and through the Centre - - 107
Round the second Couple - - - 108
Round the third Couple and lead through the second Couple - - - - - 119

Round the Bottom and between the second and third Couples - - - - - 117
Round Top and Bottom - - - - 28
Round Bottom and Top - - - - 29

Set and change Sides - - - - 13
Set contrary Corners - - - 44, 45, 46
Set, and half Right and Left - - - 50
Set, and change Places - - - - 51
Set three across and set three in your Places - 21
Sir Roger de Coverley - - - 87, 88, 89, 90
Snake, The - - - - 95, 96
Swing round your Partner - - - 2
Swing Corners - - - 55, 56, 57, 58
Swing with right Hands, then with left - - 66, 67
Swing with right Hands round one Couple, and back again - - - - 68
Swing with right Hands round two Couple - - 69
Swing with right Hands, Top and Bottom - - 70
Swing with right Hands round two Couple and lead up one - - - - - 71
Swing round the second Couple and lead up one - 98
Swing round the top Couple and lead down - - 98

Tables to compose Country Dances - 142 to 175
The Gentleman moves round the Ladies, and the Lady moves round the Gentleman - - 94
The three Gentlemen turn the three Ladies - - 4
The first Lady sets to the second Gentleman and turns the third, the first Gentleman sets to the second Lady and turns the third - - - 9, 10
The first Lady leads down the second Gentleman, and the first Gentleman leads down the second Lady - 11
The three Ladies lead round the three Gentlemen - 16

The top Lady hands three with the third Couple - 34
The top Gentleman hands three with the third Couple 35
The top Lady sets between the second and third Gentlemen, and the top Gentleman between the second and third Ladies - - - - 36
The Lady whole figures at bottom round the top Couple, and the Gentleman at top round the bottom Couple 42
The Lady whole figures at top round the bottom Couple, and the Gentleman whole figures at bottom round the top Couple - - - - 42
The first Lady turns the second Gentleman, and the first Gentleman turns the second Lady - - 66
The two Ladies cross over and set between the two Gentlemen, and the two Gentlemen cross over and set between the two Ladies - - - 72
The two Ladies cross over and set with the two Gentlemen, and the two Gentlemen, cross over and set with the two Ladies - - - - 75
The Triumph - - - - 79, 80
The top Couple lead up, and the second Couple lead down and turn - - - - 82, 83
The Lady moves round the Gentleman, and the Gentleman moves round the Lady - - 94
The Lady leads up, and the Gentleman leads down - 96
The top Lady and bottom Gentleman, and the top Gentleman and bottom Lady, meet and turn - 78
The top Couple cast off, and the bottom Couple set and lead up - - - - - 102
The double Ovals - - - - 106
The Ladies and Gentlemen pass round each other's Situations - - - - - 32
The Labyrinth - - - - - 112
The Double Triangle - - - - 113
The True Lover's Knot - - - - 114

The March - - - - - 115
The Lady passes round the second Couple, and the Gentleman round the bottom - - - 115
The top Couple cast off, and second and third Couples follow - - - - - 20
The top Couple lead through, the second Couple cast off and turn - - - - - 22
The second Couple lead through, the top Couple cast off and turn - - - - - 22
The top Lady sets and passes down the middle; at the same time the top Gentleman casts off, then the Lady casts off, and the Gentleman sets and moves up - - - - - 26
The first and third Couples meet in the centre, foot, and return to their Places - - - 26
The top Couple lead through the second and third Couples - - - - - 27
The Gentleman leads through the second and third Couples - - - - - 28
The two Ladies cross over between the two Gentlemen and turn, the two Gentlemen, cross over between the two Ladies and turn - - - 73
The two Ladies cross over between the two Gentlemen, back again, and turn, the two Gentlemen cross over between the two Ladies, back again, and turn - 74
Through the bottom, and half figure on contrary sides 97
Through the bottom, and half figure on your own sides 97
Through the second, and round the bottom Couple - 106
Through the bottom, and round the top, contrary sides 107
Through the bottom, and round the second couple - 109
Through the Bottom, and back Outside - - 112
Through Bottom and Top - - - - 29
Through the Top and Bottom - - - 30
Through the Bottom, and half Figure and back Outside 112

To compose Country Dances - - - 142
Turn Corners - - - - 52, 53, 54
Turn your Partner - - - - 2
Two Ladies and two Gentlemen turn - - 4

Whole Pousset - - - - - 15
Whole Figure on your own Side - - - 38
Whole Figure at Top, as performed by the Lady - 39
Whole Figure at Top, as performed by the Gentleman 40
Whole Figure at Top, as performed by the Lady and Gentleman - - - - - 40
Whole Figure at Bottom and Top, and whole Figure at Top and Bottom - - - - 44
Whole Figure at Bottom, as performed by the Lady - 43
Whole Figure at Bottom, as performed by the Gentleman 43
Whole Figure, contrary Corners - - - 104

TO

MADAME ANGIOLINI,

PRINCIPAL DANCER AT THE KING'S THEATRE,
OPERA HOUSE.

MADAM,

To attempt to describe by words the gratitude I feel for the honour conferred upon me, and the value stamped upon my Work by your Patronage, is truly impossible; yes, indeed, Madam, the addition of your name to my labours, is like the master-hand to a piece of mechanism; if they possess any merit, the world will do them justice, because it is coupled with the name of ANGIOLINI, whose best praise is the joyful acclmations of an enlightened British audience; but the knowledge of the audience is confined to your talents only; these, indeed, are brilliant, are matchless, and shine I know with irresistible lustre; but what degree of admiration must I feel, who have witnessed your goodness, your affability, your sweetness of manners, have beheld centered in you every amiable quality? The Graces have by the poets been said to be

three, but when you, Madam, presented yourself in Britain, she with one united voice exclaimed, " there is but one, and that is—ANGIOLINI."

O may your example excite a spirit of emulation in the breasts of my fair country-women ; may they one day receive the plaudits now so justly bestowed on you, and long with gratitude remember the name of ANGIOLINI ; for me, were I ingratitude itself, so long as I behold your elegance of manners and gracefulness of deportment, you must ever be present to,

MADAM,

Your humble, obedient,

and devoted servant,

T. WILSON.

Bedford-street, Bedford-row.
Dec. 6th, 1811.

PREFACE.

NO better character of the usefulness of a book can be given, than, *that the former editions are sold off, and inquiries are every day making after a new one.*

The Author of the ANALYSIS OF COUNTRY DANCING feels a sort of mingled sensation of pride and gratitude, that the public is satisfied with, and has patronized his labours; he feels pride, that his attempt to simplify and improve the most delicate and rational of all amusements, has been judged to contain merit sufficient, to claim that gratitude, which now warms his heart, and demands greater powers than he possesses, to put into language at all adequate to his feelings.

In the preface to the Third Edition of a work, which professes to contain the *rationale* of an elegant art, it may be expected that he should give an elaborate panegyric to the merits of that, to which he dedicates his time and his

talents. This however he shall not do, and for this simple reason, it is totally needless. The wisest, the best educated, and the most virtuous, in all ages and in all countries, have countenanced and practised it. At the birth of the arts in Greece, it was a part of the adoration offered to their gods; and it is not only on the classic ground of Greece and Rome, that we find the imprint of the early light fantastic toe; we find it in the wilds of Siberia, in the gloomy woods of Scandinavia, as well as in the diamond-decked soil of Golconda; the Huns, the Vandals, the Ostrogoths, and Picts, as well as the polite inhabitants of cloudless Italy, felt its charms, and encouraged its practice. In our days, on those shores, which the abilities and perseverance of a Cooke have made known to Europe, even there we find the song and the dance accompanying them to festivals, to triumphs, to war, and to death.

Lord Chesterfield says, "that whatever is worth doing, is worth doing well:" surely then, to improve our English Dancing is an object of interest. Those known by the name of Country Dances are generally supposed to be of British origin; but be that as it may, Country-Dance books are now extant in this coun-

try, which were published soon after printing was introduced; and though Italy and France may excel us in Fancy-dancing, there does not exist, on the face of the earth, so fascinating a sight, as a company of persons, of both sexes, with health and satisfaction smiling on their faces, engaged in the pleasing evolutions of a Country-dance.

Some fastidious hypercritical gloomy enthusiasts have asserted, that the Dance warms the blood of the young, and gives them too much freedom of manners; experience denies this: the ineffable beams from the eye of virtue look no where to more advantage than in the Ball-room; and that man who enters a room of that description, with other sentiments than those of politeness, delicacy, decorum, andvirtue, proves himself not only deficient in the manners of a gentleman, but to be absolutely a two-legged brute; and if you trace such an one through his connections, he will prove himself a disgrace to decency and the outcast of honour.

The plan adopted in the following pages has, besides the sanction of experience to recommend it, many valuable additions and improvements, tending to simplify and render a real

knowledge of Country-dancing easily attainable. These additions are principally as follow :— The Tables for composing Country Dances are very much enlarged, and are now rendered so complete, that a Dancer, or a Country Musician, may, by their aid alone, make figures, every one varying from the former, and every one perfectly new, to any Country-dance tune, almost *ad infinitum!*

But those who feel inclined to try their skill at composing new figures, must pay very considerable attention to the chapter on Country-dance Music, as it contains full directions, that the figures may be exactly adapted to the measure of the music.

That chapter contains also a full explanation of the various measures or times to which Country-dance tunes are composed, with directions for selecting from the different classes the various proper figures adapted to the music, of which, by a careful perusal, it will be so far understood, even by those who do not understand music, that they would be at no difficulty in composing elegant figures to tunes they never saw or heard before.

The note to the first Table is conceived to be so far explanatory, that no difficulty can possibly arise in its application, and so useful have these Tables proved to professional gentlemen residing out of the metropolis, that a large proportion of the former editions have been sold to them, as in many country places, it is a high treat to dance *Nancy Dawson* to a new figure.

Much attention has also been paid to simplifying the old figures, and many old figures, not much known, are added to this edition.

The new figures and the new reels, which are now added, render the book absolutely a *dépôt* for a Country-dancing Master, as he can from it, as from a store-house, draw new figures, and make new dances, with the same facility as if he spent two or three months in town to carry home every thing new.

Learners are recommended to practise long and difficult figures, though it may at first appear irksome, and to them seem to impede their improvement, yet, finally, they will so far find it advantageous, that no figure will be too abstruse for them to perform even at first sight.

It is presumed that it is totally unnecessary to remind young dancers, that a strict attention is required to deportment, and that a frequent and attentive perusal of the chapter on that head, will prove a useful auxiliary, and by attention to its precepts, they may attain, what is, indeed, one of the chief ends of dancing, an easy and elegant manner; and of the influence of such manner, every person must be a competent judge, as the chasm between awkwardness and gentility is a complete barrier, and forms two distinct classes of society.

INTRODUCTION.

As this work is chiefly intended for those who possess no knowledge whatever of Country-dancing, it is proper I should make every thing as plain as possible; for although it may appear simple to persons acquainted with Dancing, it may also appear exceedingly difficult to persons unacquainted with it; I would therefore advise the learner to place three Ladies and three Gentlemen, as shewn in the opposite page, and at the distances described in page 129; then chalk on the floor the figures or figure they wish to perform. In order the better to distinguish the Ladies' from the Gentlemen's movements, the one may be marked with white, and the other with black chalk. Every part of each figure, that is as much as is shewn in the engraving, should be performed several times, and at first very slow, before any two or more parts are attempted to be connected; by these means, the most difficult figures will become as easy as the most simple, and their apparent complexity disappear.

AN

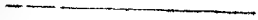
ANALYSIS OF COUNTRY DANCING.

REFERENCES.

Ladies.

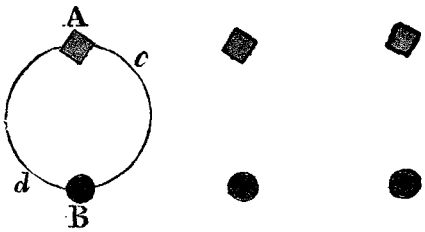
Gentlemen.

Ladies' Line.

 Gentlemen's Line.

Ladies may invert the book, which will bring them on their own side.

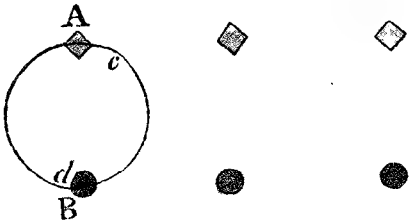
TURN YOUR PARTNER.



The Lady and Gentleman at A B join hands, and turn completely round to their places; the Lady moves in the direction *c*, and the Gentleman in the direction *d*.

N.B.—This and the following figure may be performed from the centre, between the first and third couple.

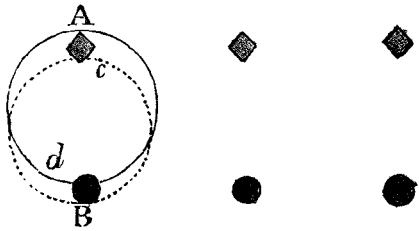
SWING ROUND YOUR PARTNER.



The only difference between this figure and the former is, that, in lieu of taking both hands, you give your partner your right hand only, and move in the direction above; if you give the left hand, you must move contrariwise.

N.B.—Although I have placed reference letters to shew the direction in which the Gentleman turns his partner, it is a general rule in all turning to turn to the left, unless when we return, which must of course be to the right.

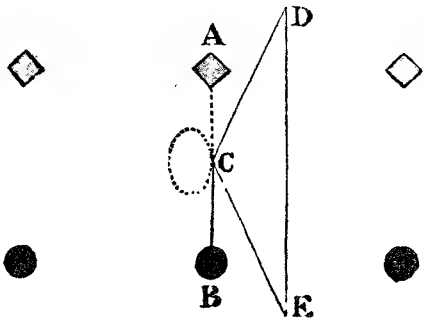
ALLEMANDE.



The Lady at A, and Gentleman at B, move round each other's situation, back to back; the Lady in the direction *c*, and the Gentleman in the direction *d*, forming complete circles round each other, which bring them to their original situations at A B.

N.B.—This figure, though shewn at top, is generally performed from the centre.

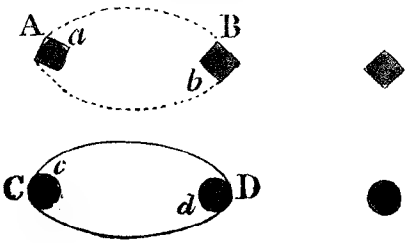
LEAD OUTSIDES, OR LEAD ACROSS.



The lady and Gentleman at A B meet at *c*, join hands, and lead to E, from E to D, then from D to C, turn, and return to their places at A B, which completes the figure.

N.B.—This figure may be performed at top, although it very seldom occurs.

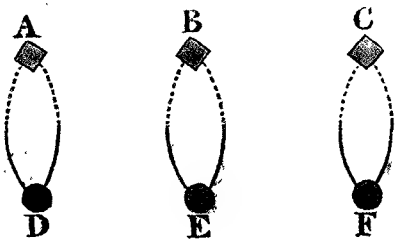
TWO LADIES AND TWO GENTLEMEN TURN.



The ladies at A B, and Gentlemen at C D, meet, join both hands, and turn at the same time; the Lady at A, moves in the line *a*, the Lady at B in the line *b*; the Gentleman at C, in the line *c*, and the Gentleman at D, in the line *d*; they all move completely round to their places, which finishes the figure.

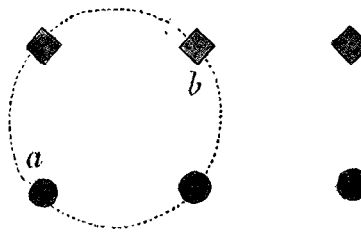
N.B.—This figure may be performed with the second and third couple.

THE THREE GENTLEMEN TURN THE THREE LADIES.



The Lady and Gentleman at A D, the Lady and Gentleman at B E, and the Lady and Gentleman at C F, meet each other and turn with both hands completely round to their places, which completes the figure.

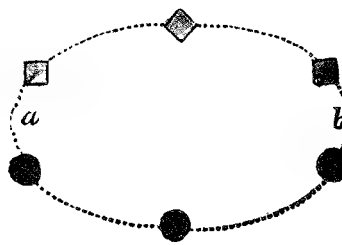
HANDS FOUR ROUND AT TOP.



The first and second couple join hands, and turn completely round, or half round and back again, and sometimes quite round and back again. The Ladies turn in the direction *b*, and the Gentlemen in the direction *a*.

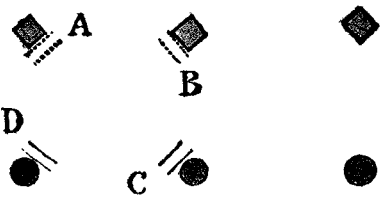
N.B.—This figure may be performed by the second and third couple; it would then be called Hands Four Round at Bottom.

HANDS SIX ROUND.



The only difference between this and the former figure is its being composed of three couple instead of two.

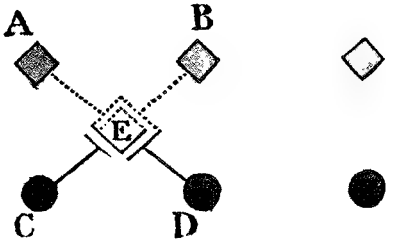
FOOT CORNERS.



The Gentleman at D sets to the Lady at B, at the same time the Gentleman at C sets to the Lady at A.

N.B.—It may be asked by those unacquainted with Country Dancing, what is meant by the term set? Foot and set are the same; it is merely dancing in your place to fill up the time of the music; the dotted lines, thus ▪▪▪▪▪, prefixed to the Ladies, and plain lines, thus ═══ to the Gentlemen, are characters used throughout this work to express setting or footing to your partner or any other person.

FOOT IN THE CENTRE,

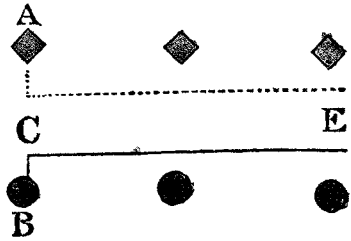


The Ladies at A B, and Gentlemen at C D, advance at the same time and foot in the centre cornerwise; that is, the Gentleman at C facing the Lady at B, and the Gentleman at D facing the Lady at A, they then return to their places, which finishes the figure.

N.B.—This figure and Foot Corners may be performed by the second and third couple.

LEAD DOWN THE MIDDLE.

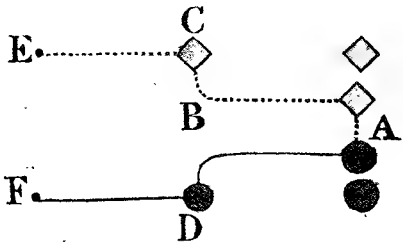
Fig. 1.



The Lady at A and Gentleman at B, meet and join hands at C, lead down two couple to E, and return as shewn in figure 2.

LEAD DOWN THE MIDDLE.

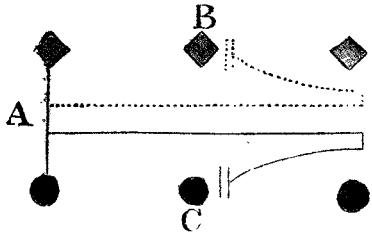
Fig. 2.



The Lady and Gentleman at A, lead up to B, and take the situations of the Lady and Gentleman at C D, who move up to to E F.

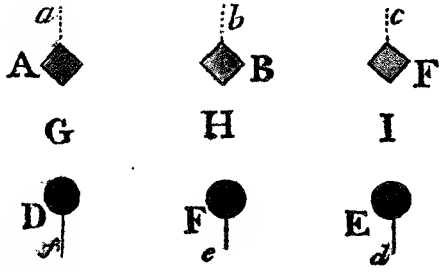
N.B.—This is one of the most general figures in Country Dancing which progressively brings each couple to the bottom, by leaving the second couple at top every time the figure is repeated by the top couple; for in this as in all other progressive figures, as soon as the top couple has passed, the second couple move up into their places.

LEAD DOWN THE MIDDLE, AND FOOT TO THE TOP COUPLE.



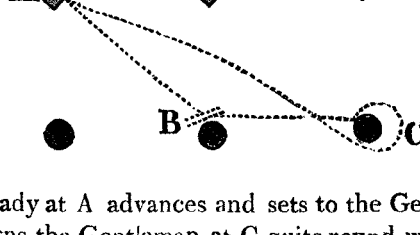
The top couple join hands at A and lead down two couple, up again, and foot to the couple at B C, who have now taken the situation of the top couple at A, as described in Down the Middle, *Fig.* 2.

RETREAT AND ADVANCE.



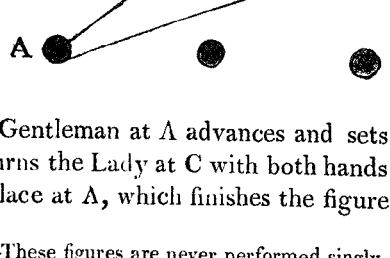
The Ladies at A B F join hands and retreat to *a b c*, while the Gentlemen at D E F join hands and retreat to *f e d*, the Ladies and Gentlemen then advance and meet at G H I, and return to their places, which finishes the figure.

THE FIRST LADY SETS TO THE SECOND GENTLEMAN AND TURNS THE THIRD.



The Lady at A advances and sets to the Gentleman at B, turns the Gentleman at C quite round with both hands, and returns to her place at A.

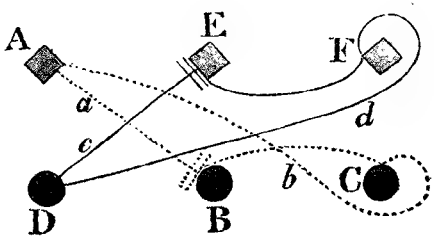
THE FIRST GENTLEMAN SETS TO THE SECOND LADY AND TURNS THE THIRD.



The Gentleman at A advances and sets to the Lady at B, turns the Lady at C with both hands, and returns to his place at A, which finishes the figure.

N.B.—These figures are never performed singly, they are either performed together, as shewn in the following figure, or follow each other as above.

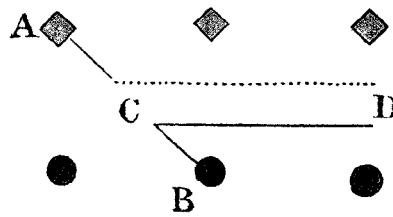
THE FIRST LADY SETS TO THE SECOND GENTLEMAN AND TURNS THE THIRD, AND THE FIRST GENTLEMAN SETS TO THE SECOND LADY AND TURNS THE THIRD.



This shews the whole of the figure together, the Lady at A moves in the line *a*, and sets to the Gentleman at B, turns the Gentleman at C quite round with both hands, and returns to her place in the line *b*, while the Gentleman at D advances in the line *c*, sets to the Lady at E, turns with both hands the Lady at F, and returns to his place in the line *d*, which finishes the figure.

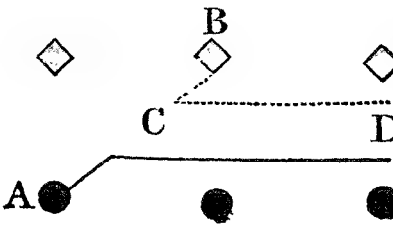
N.B.—In this figure the parts may be performed separately or together, according to the length of the music, when done together they of course take but half the time as when separate.

THE FIRST LADY LEADS DOWN THE SECOND GENTLEMAN.



The Lady at A and Gentleman at B meet and join hands at C, lead down two couple to D, and back to their places at A B.

THE FIRST GENTLEMAN LEADS DOWN THE SECOND LADY.

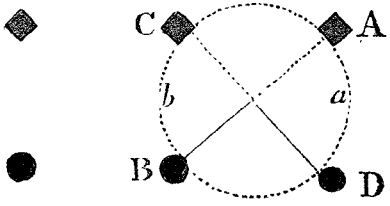


The Gentleman at A, and Lady at B, meet and join hands at C, lead down two couple to D, and return to their places at A B.

N.B.—These figures always follow each other and must both be performed. The Gentleman remains in his place while the Lady performs her part, then the Lady remains in her place while the Gentleman performs his.

HANDS ACROSS.

Fig. 1.

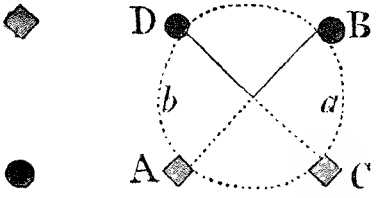


The Gentleman at B with his right hand takes the right hand of the Lady at A, while the Gentleman at D with his right hand takes the right hand of the Lady at C; they then turn half round, the Ladies in the direction *a*, and the Gentleman in the direction *b*.

N.B.—This figure is frequently performed by turning completely round and back again.

HANDS ACROSS.

Fig. 2

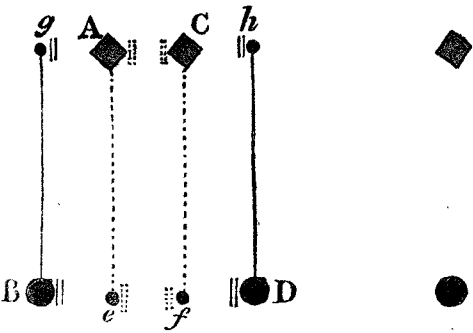


This shews them in their new situations, the Gentlemen now at D B take the left hands of the Ladies at A C, and turn them half round, the Ladies returning in the direction *a*, and the Gentlemen in the direction *b*, which brings them to their original situations, and finishes the figure.

N.B.—This figure, though sometimes danced at bottom, is generally performed at top.

SET AND CHANGE SIDES.

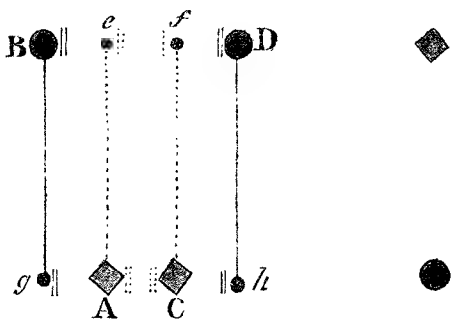
Fig. 1.



The Ladies at A C set to each other, the Gentlemen at B D do the same; the Ladies then join hands and move to *e f*, while the Gentlemen move to *g h*.

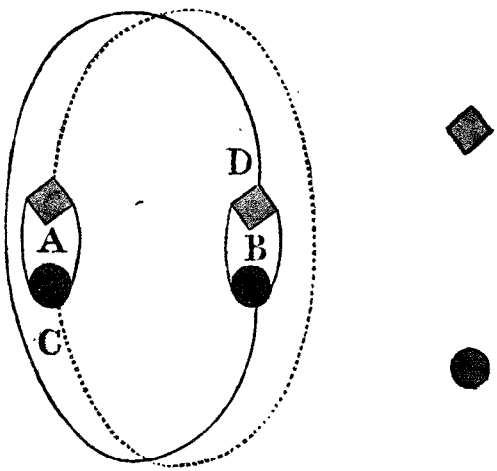
SET AND CHANGE SIDES.

Fig. 2.



The Ladies now set at A C, at the same time the Gentlemen set at B D; the Ladies then join hands and return to *e f*, at the same time the Gentlemen return to *g h*, which completes the figure.

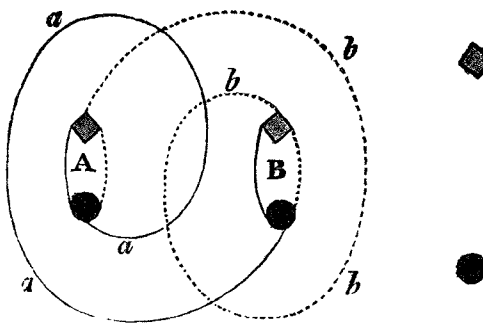
HALF POUSSETT, OR DRAW.



The top couple at A, and second couple at B, join hands at the same time and move round each other, the top couple in the line C, and the second couple in the line D, to their places at A B.

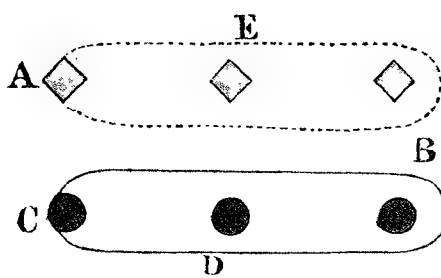
N.B.—This figure and Whole Poussett can be performed with the second and third couple, though it seldom or never occurs.

WHOLE POUSSETT.



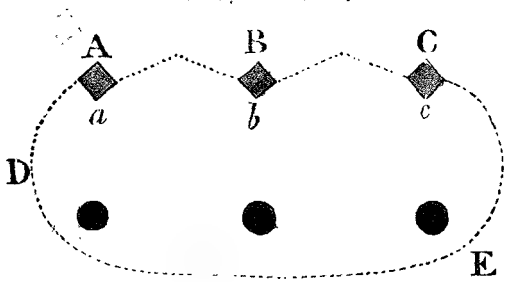
The top couple at A join hands and move in the line *a a a*, while the bottom couple at B join hands and move in the line *b b b*, by which means they pass round each other twice and change situations, the couple at B will have moved to A, and the couple at A will then take the place of the couple at B, which finishes the figure.

LEAD DOWN AND CAST UP.



The top couple at A C join hands and lead down the middle to B, where they separate, the Lady passing (or, as it is generally expressed, casting) round the third Lady in the direction E, and the Gentlemen at the same time casting round the third Gentleman in the direction D, which brings them to their places at A C, and finishes the figure.

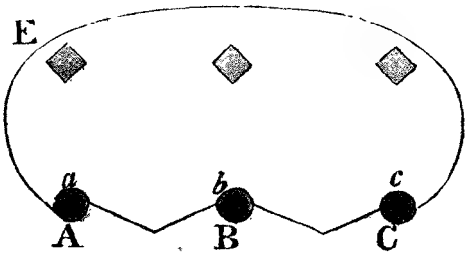
THE THREE LADIES LEAD ROUND THE THREE GENTLEMEN.



The Ladies at A B C join hands and pass quite round the Gentlemen in the line D E, the Lady at A leading in the direction D E, till they all return to their places.

N.B.—As soon as the Ladies begin to move round, the Gentlemen join hands and advance to *a b c*, to give the Ladies room to pass behind them; the Ladies do the same in the next figure.

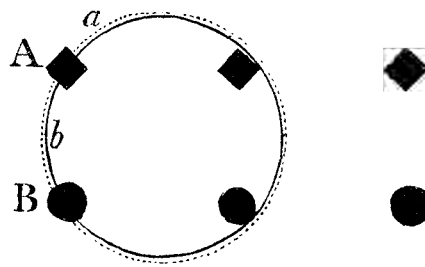
THE THREE GENTLEMEN LEAD ROUND THE THREE LADIES.



The Gentlemen at A B C join hands and pass quite round the Ladies, the Gentleman at A leading in the direction E till they return to their places, the Ladies advance to *a b c*, as above described for the Gentlemen.

CHASE ROUND ONE COUPLE, AND BACK AGAIN.

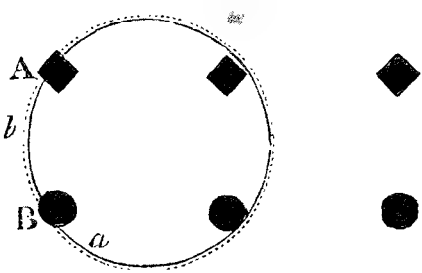
Fig. 1.



The Lady at A moves in the direction *a*, while the Gentleman at B follows her in the line *b*, the Lady passes round the second couple to her place, and the Gentleman to his.

CHASE ROUND ONE COUPLE, AND BACK AGAIN.

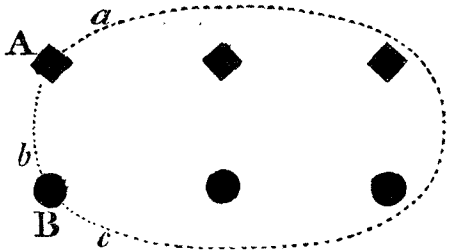
Fig. 2.



The Gentleman, on attaining his situation at B, moves immediately back in the line *a*, and the Lady now follows him in the direction *b*, which brings them to their places, and finishes the figure.

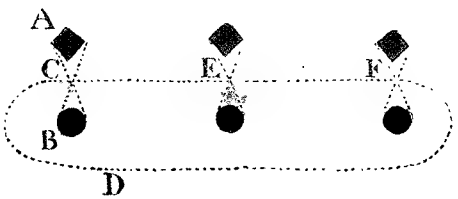
N.B.—This figure may be performed from the centre, round the third couple.

CHASE ROUND TWO COUPLE.



The only difference between this figure and chase round one couple, is its being performed round two couple instead of one, the Lady at A moves in the direction *a*, completely round two couple to her place, the Gentleman at B follows in the line *b*, to his place; on attaining his situation, he immediately returns back in the direction *c* followed by the Lady, till they regain their situations, which finishes the figure.

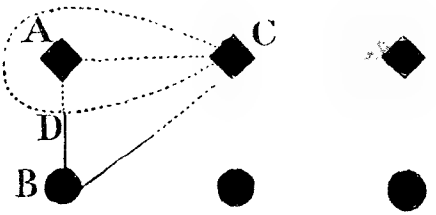
PROMENADE.



The Lady and Gentleman at A B cross hands before, that is, the Gentleman takes the right and left hand of the Lady with his right and left hand, the second and third couple do the same; then the whole three couple pass round in the line D to their places at C E F, the top couple at C taking the lead.

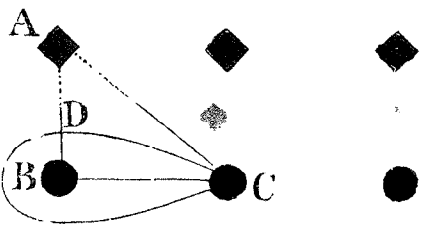
N.B.—The old method of Promenading was, by the Lady and Gentleman crossing their hands behind their backs; which, if not well performed, produces an inelegant effect, and is more laborious and less graceful than the above method, which I introduced some years since, and is now generally followed.

HANDS THREE ON THE LADIES SIDE, AND PASS UNDER



The top couple at A B, and the Lady at C, hands three quite round; they then hold up their hands, and the second Lady passes under at D to her place at C.

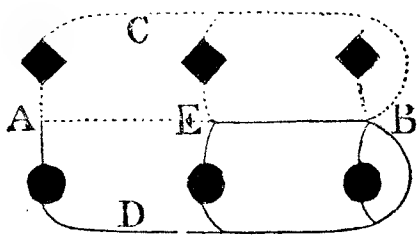
HANDS THREE ON THE GENTLEMEN'S SIDE, AND PASS UNDER.



The top couple at A B, and the Gentleman at C, hands three quite round; theythen hold up their hands, and the Gentleman passes under at D to his place at C.

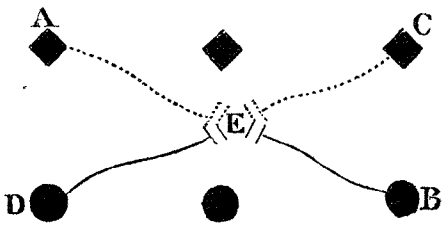
N.B.—These figures always follow each other, and in Dancing must be both performed to make the figure complete.

THE TOP COUPLE CAST OFF THE SECOND, AND THE THIRD COUPLE FOLLOW.



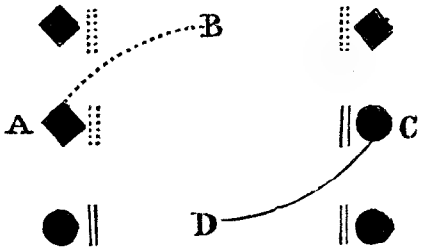
The top couple at A cast off, the Lady in the line C, and the Gentleman in the line D; the second and third couple advance in the line E to A, the Ladies follow in the line C, and the Gentlemen in the line D, they meet their partners at B, and lead up to their respective places.

THE FIRST AND THIRD COUPLE MEET IN THE CENTRE, FOOT, AND RETURN TO THEIR PLACES.



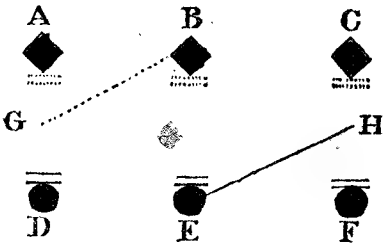
The top couple at A D, and third couple at C B, advance to the centre, foot at E, and return back to their places.

SET THREE ACROSS.



The Lady moves from B to A, at the same time the Gentleman moves from D to C; they then set to each other three and three across.

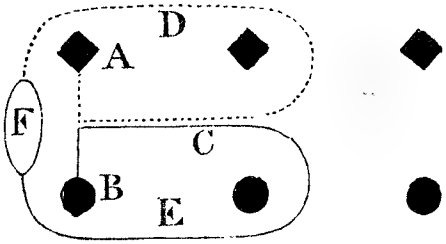
SET THREE IN YOUR PLACES.



The Lady moves from G to her place at B, at the same time the Gentleman moves from H to his place at E; then the Ladies at A B C, and the Gentlemen at D E F, set to each other.

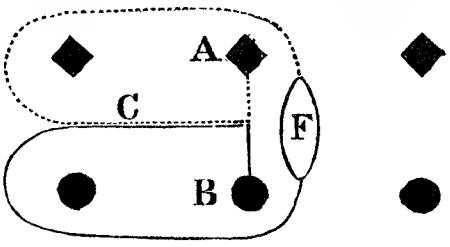
N.B.—These figures generally follow each other. This figure commences with the centre couple, at different situations to other Country-dance figures, as will be seen by the Engraving.

THE TOP COUPLE LEAD THROUGH THE SECOND COUPLE, CAST UP, AND TURN.



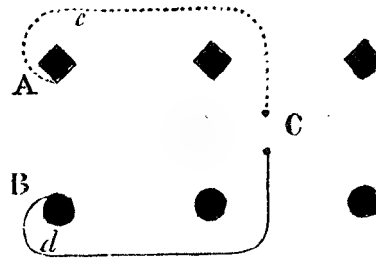
The top couple at A B lead down the middle at C, then part; the Lady moves in the line D, and the Gentleman in the line E, they meet and turn at F.

THE SECOND COUPLE LEAD THROUGH THE TOP COUPLE, CAST OFF, AND TURN.



The second couple at A B lead up the middle at C, cast round the top couple, meet, and turn at F.

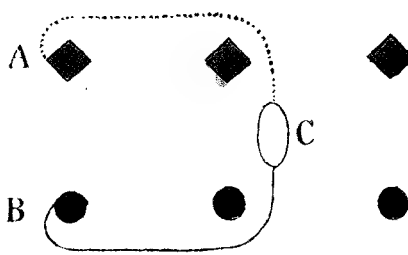
CAST OFF ONE COUPLE.



The Lady at A, and Gentleman at B, cast off at the same time, the Lady in the line *c*, and the Gentleman in the line *d*, and meet at C.

N.B.—In all figures where casting off occurs, a step should be used to turn with, without which a person must make a sudden turn, which will have a disagreeable effect.

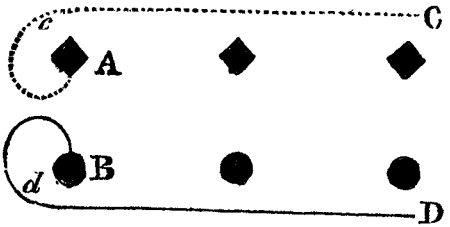
CAST OFF ONE COUPLE, MEET, AND TURN.



The Lady at A, and Gentleman at B, cast off at the same time, the Lady moves in the line *c*, and the Gentleman in the line *d*, they meet and turn at C.

CAST OFF TWO COUPLE, AND BACK AGAIN.

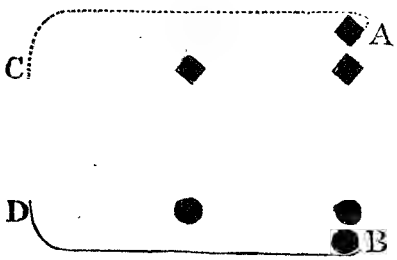
Fig. 1.



The Lady at A, and Gentleman at B, move at the same time, the Lady in the line *c*, from A to C, and the Gentleman in the line *d*, from B to D.

CAST OFF TWO COUPLE, AND BACK AGAIN.

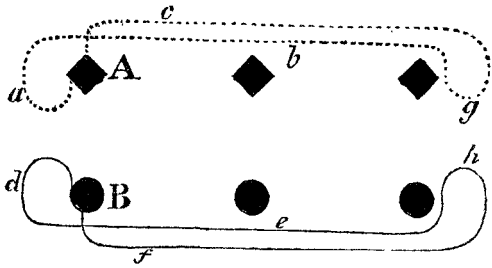
Fig. 2.



The Lady at A returns to C, and the Gentleman at B to D, which completes the figure.

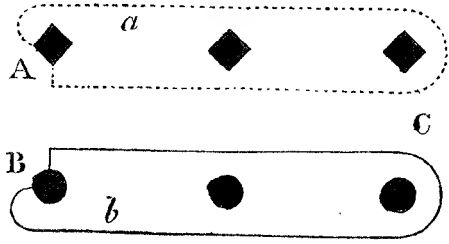
CAST OFF TWO COUPLE, AND BACK AGAIN.

Fig. 3.



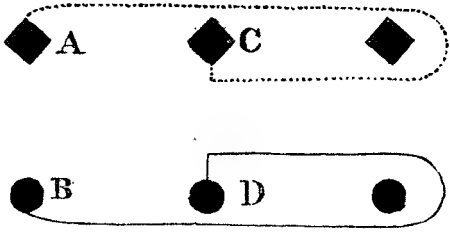
This shews the whole figure together, the Lady at A casts off in the line *a b* to *g*; at the same time the Gentleman at B casts off in the line *d e* to *h*; the top Lady at *g*, and the top Gentleman at *h*, cast off and return to their places at A B, in the lines *e* and *f*, which completes the figure.

CAST OFF TWO COUPLE, AND LEAD UP TO THE TOP.



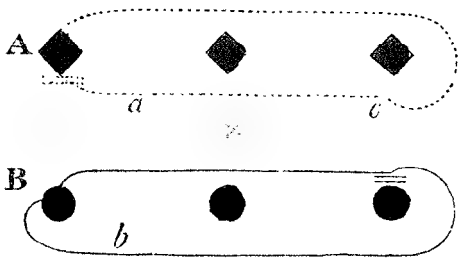
The Lady at A casts off and leads down two couple in the line *a*, at the same time the Gentleman at B casts of two couple in the line *b*, they move round the bottom couple at C, and lead up the middle to their places at A B.

CAST OFF TWO COUPLE, AND LEAD UP ONE.



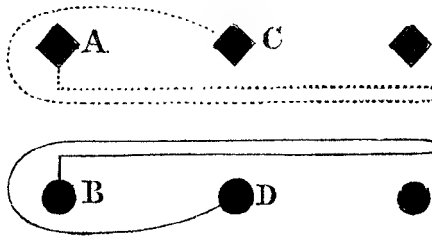
The top couple at A B cast off two couple, and continue round the third Lady and Gentleman, lead up the middle, and take the situation of the Lady and Gentleman at C D, who move up to A B.

THE TOP LADY SETS AND PASSES DOWN THE MIDDLE, TA THE SAME TIME THE TOP GENTLEMAN CASTS OFF; THEN THE LADY CASTS OFF, AND THE GENTLEMAN SETS AND MOVES UP.



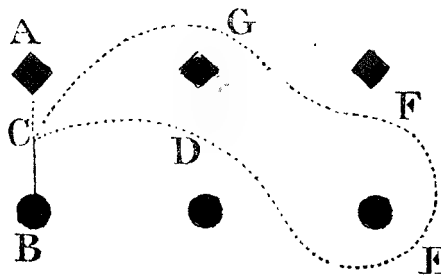
The Lady at A sets and moves down the middle in the direction *a*, at the same time the Gentleman at B casts off in the line *b*, round the third Gentleman, and meets his partner at bottom; the Lady casts off and moves up outside to her place at A, while the Gentleman sets and moves up the middle to his place at B, which finishes the figure.

LEAD DOWN THE MIDDLE, AND CAST ROUND THE TOP COUPLE.



The Lady at A, and Gentleman at B, lead down two couple, up again, cast round the top couple, and take the situations of the Lady and Gentleman at C D, who move up to A B.

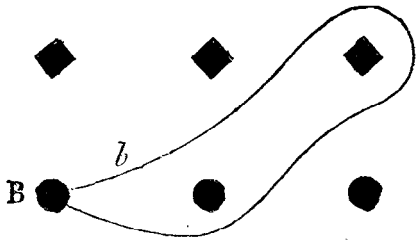
THE TOP COUPLE LEAD THROUGH THE SECOND AND THIRD COUPLE.



The Lady at A, and Gentleman at B, join hands at C, lead through all the couples in the direction D E F G, and return to their situations at A B.

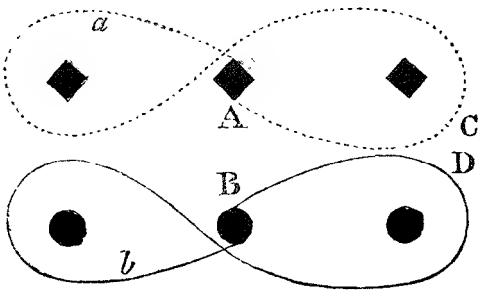
N.B.—This figure may be performed singly by the Lady, while the Gentleman remains in his place; the single figure for the Gentleman being shewn in the next figure.

THE GENTLEMAN LEADS THROUGH THE SECOND AND THIRD COUPLE.



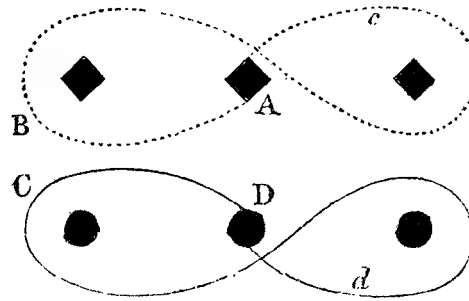
The Lady remains in her place, while the Gentleman moves in the line *b* round the bottom Lady and between the second and third Gentlemen to his place at B.

ROUND TOP AND BOTTOM.



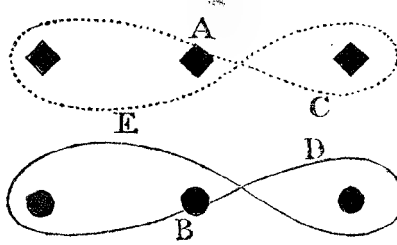
The Lady at A moves in the line *a* round the top Lady, at the same time the Gentleman at B moves round the top Gentleman in the line *b*; they proceed round the bottom Lady and Gentleman, pass each other at C D, and return to their situations at A B.

ROUND BOTTOM AND TOP.



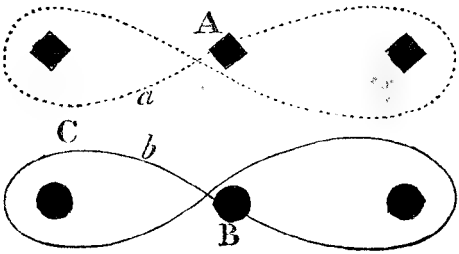
The Lady at A moves round the bottom Lady in the line *c;* at the same time the Gentleman at D moves round the bottom Gentleman in the line *d;* they continue round the top Lady and Gentleman in the direction B C, to their places at A B.

THROUGH BOTTOM AND TOP.



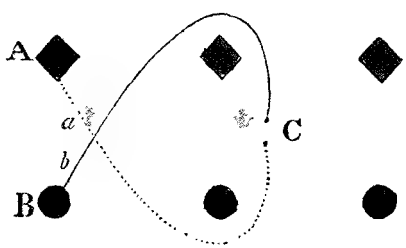
The Lady at A, and Gentleman at B, move at the same time, the Lady passes round the bottom Lady in the line C, and the Gentleman passes round the bottom Gentleman in the line D, they continue in the direction E, through the top couple to their places at A B.

THROUGH TOP AND BOTTOM.



The Lady at A, and Gentleman at B, move at the same time, the Lady in the line *a*, round the top Lady, and the Gentleman in the line *b*, round the top Gentleman, they continue through the bottom couple to their places at A B.

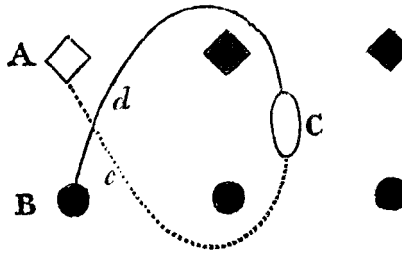
CROSS OVER ONE COUPLE.



The Lady at A, and Gentleman at B, cross over at the same time, the Lady moves in the line *a*, and the Gentleman in the line *b*, they meet at C.

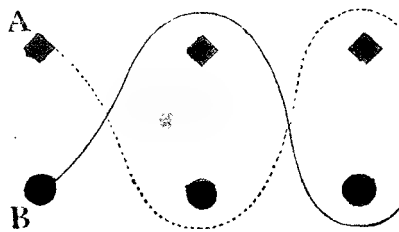
N.B.—Wherever the Gentleman passes his partner or any other Lady, he must never attempt to pass before the Lady, right and left excepted.

CROSS OVER ONE COUPLE, MEET, AND TURN.



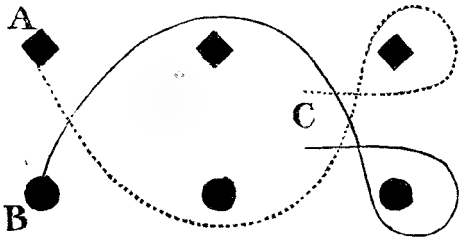
The Lady at A, and Gentleman at B, cross over at the same time, the Lady in the line *c*, and the Gentleman in the line *d*, they meet and turn at C.

CROSS OVER TWO COUPLE.



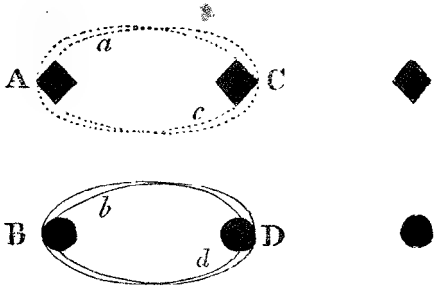
The Lady at A, and the Gentleman at B, cross over at the same time; the Lady moves round the second Gentleman and between the second and third Ladies, while the Gentleman moves round the second Lady, and between the second and third Gentleman, which completes the figure.

CROSS OVER TWO COUPLE, AND LEAD UP ONE.



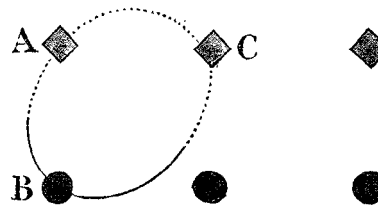
The Lady at A moves round the second Gentleman and between the second and third Ladies, while the Gentleman at B moves round the second Lady and between the second and third Gentlemen, they join hands at bottom and lead up one couple to C, then take the situation of the second couple, who move to A B, which completes the figure.

THE LADIES AND GENTLEMEN PASS ROUND EACH OTHERS SITUATIONS.



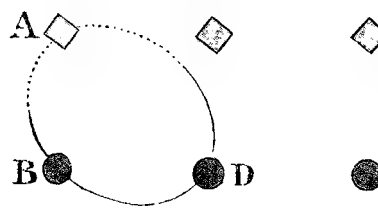
The Lady at A moves in the direction *a*, and the Lady at C in the direction *c*; at the same time the Gentleman at B moves in the direction *b*, and the Gentleman at D in the direction *d*, they all form complete ovals, which bring them to their original situations, and finishes the figure.

HANDS THREE ROUND AT TOP ON THE LADIES' SIDE.



The top couple at A B join hands with the Lady at C, and turn completely round to their places, which finishes the figure.

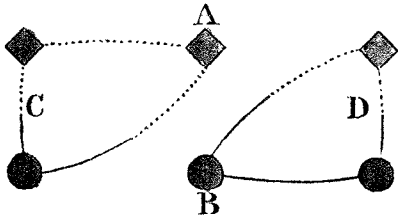
HANDS THREE ROUND AT TOP ON THE GENTLEMEN'S SIDE.



The top couple at A B join hands with the second Gentleman at D, they turn completely round to their places, which finishes the figure.

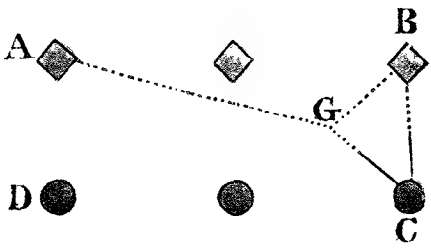
N.B.—These figures may be performed at bottom, they will then be called Hands Three Round at Bottom on the Ladies' and Gentlemen's Side.

HANDS THREE WITH THE TOP AND BOTTOM COUPLE.



The second Lady at A joins hands with the top couple at C, they then turn completely round to their places, at the same time the second Gentleman at B joins hands with the bottom couple at D, they turn completely round to their places, which finishes the figure.

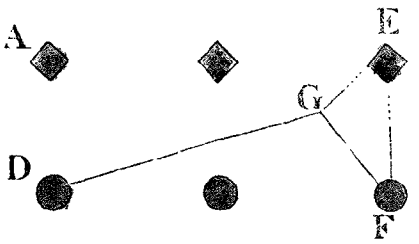
THE TOP LADY HANDS THREE WITH THE THIRD COUPLE.



The top Lady at A advances to G, and hands three round with the Lady and Gentleman at B C, then returns to her place at A, which finishes the figure.

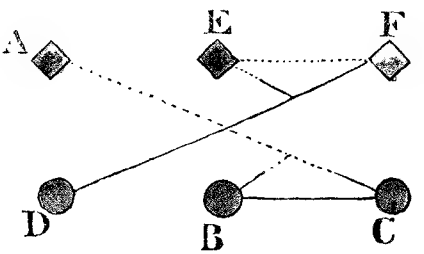
N.B.—This and the next figure should always follow each other, and in dancing both, be performed to make the figure complete.

THE TOP GENTLEMAN HANDS THREE WITH THE THIRD COUPLE.



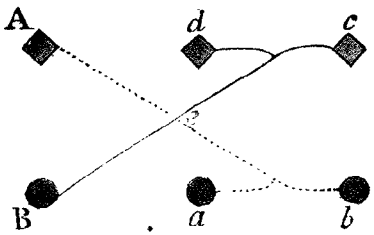
The top Gentleman at D advances to G, and hands three round with the third couple at E F, then returns to his place at D, which finishes the figure.

HANDS THREE CONTRARY SIDES.



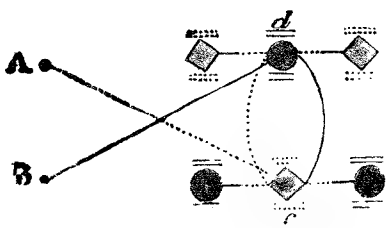
The Lady at A crosses over, and hands three round with the two Gentlemen at B C, at the same time the Gentleman at D crosses over, and hands three round with the two Ladies at E F, they then return to their places at A D, which completes the figure.

THE TOP LADY SETS BETWEEN THE SECOND AND THIRD GENTLEMEN, AND THE TOP GENTLEMAN BETWEEN THE SECOND AND THIRD LADIES.



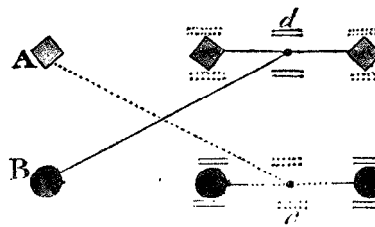
The Lady at A crosses over and joins hands with the Gentlemen at *a b*, at the same time the Gentleman at B crosses over and joins hands with the Ladies at *d c*.

THE TOP LADY SETS BETWEEN THE SECOND AND THIRD GENTLEMEN, AND THE TOP GENTLEMAN SETS BETWEEN THE SECOND AND THIRD LADIES.



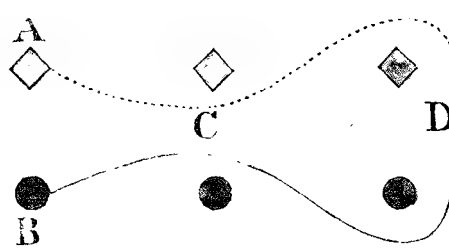
The Lady that moved from A to *c*, sets with the two Gentlemen with their faces towards *c*, (that is with their backs to the company), at the same time the Gentleman that moved from B to *d*, sets the same with the two Ladies; they then turn and set opposite each other; then the Lady and Gentleman at *c d* join hands and change situations, which finishes the figure.

THE TOP LADY SETS BETWEEN THE SECOND AND THIRD GENTLEMEN, AND THE TOP GENTLEMAN SETS BETWEEN THE SECOND AND THIRD LADIES.



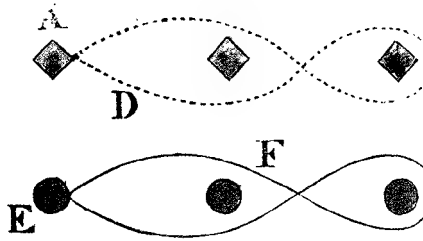
The Lady at A moves to *c*, joins hands and sets with the second and third Gentlemen, with their faces towards *c*, that is with their backs towards the company), at the same time the Gentleman at B crosses over and sets with the second and third Ladies with their faces towards *d*, they then turn and set to each other, which finishes the figure.

HALF FIGURE ON YOUR OWN SIDE.



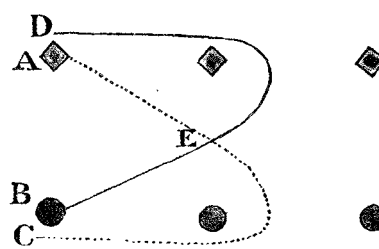
The Lady at A and the Gentleman at B, pass each other at C and meet at D, which finishes the figure.

WHOLE FIGURE ON YOUR OWN SIDE.



The Lady at A moves in the line D, between the second and third Ladies, and the Gentleman at E moves at the same time in the line F between the second and third Gentlemen; they continue as shewn in the figure, and return to their situations at A E, which finishes the figure.

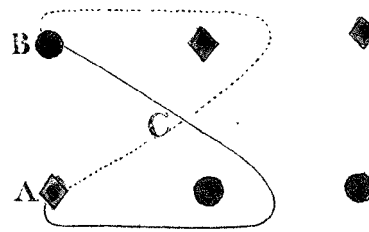
HALF FIGURE AT TOP.



The Lady at A moves round the second Gentleman to C, at the same time the Gentleman at B moves round the second Lady to D, passing each other at E.

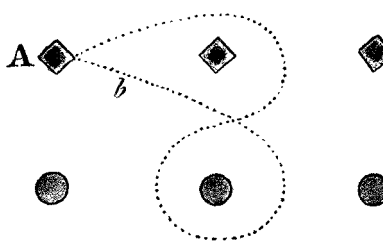
N.B.—This and the following figure may be performed by the second couple round the bottom.

HALF FIGURE AT TOP ON CONTRARY SIDES.



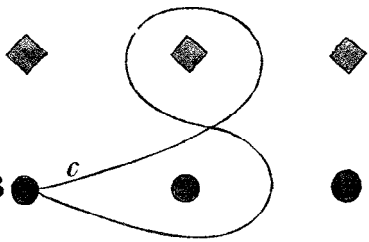
The Lady at A moves round the second Lady to her place at B, at the same time the Gentleman at B moves round the second Gentleman to his place at A, passing each other at C.

WHOLE FIGURE AT TOP, AS PERFORMED BY THE LADY.



The Lady at A moves in the line *b*, round the second Gentleman, and continues round the second Lady to her place at A, which finishes the figure.

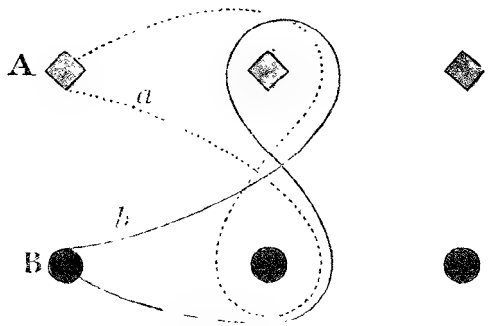
WHOLE FIGURE AT TOP, AS PERFORMED BY THE GENTLEMAN.



The Gentleman at B moves in the direction *c* round the second Lady, and continues round the second Gentleman to his place at B, which finishes the figure.

N.B.—This Figure may be performed by the second couple round the third.

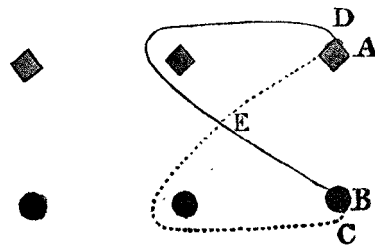
WHOLE FIGURE AT TOP, AS PERFORMED BY THE LADY AND GENTLEMAN.



The Lady at A and Gentleman at B, move at the same time the Lady moves in the line *a* round the second Gentleman, and continues round the second Lady to her place at A; the Gentleman moves in the line *b* round the second Lady and second Gentleman to his place at B, which finishes the figure.

N.B.—This figure receives its name from the situation of the couple performing it; that is, when it is performed round the couple below the acting couple, it is called Whole Figure at Top, and when round the couple above, Whole Figure at Bottom. It might with greater propriety be called Whole Figure from the Top or Bottom.

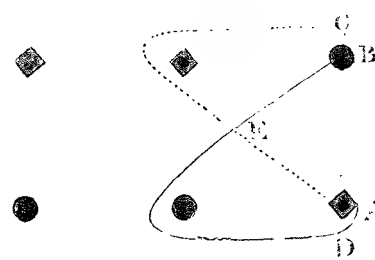
HALF FIGURE AT BOTTOM.



The Lady at A and Gentleman at B, move at the same time the Lady does from A to C, and the Gentleman from B to D, passing each other at E.

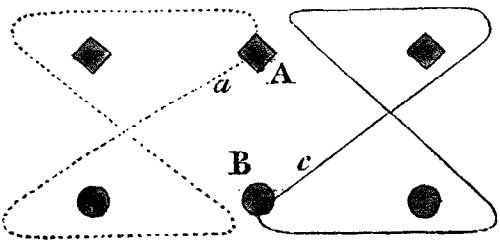
N.B.—This and the following figure may be performed by the second couple round the top couple.

HALF FIGURE AT BOTTOM ON CONTRARY SIDES.



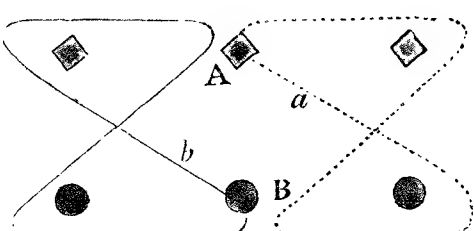
The Lady at A and Gentleman at B, move at the same time the Lady does from A to C, and the Gentleman from B to D, passing each other at E.

THE LADY WHOLE FIGURES AT BOTTOM ROUND THE TOP COUPLE, AND THE GENTLEMAN AT TOP ROUND THE BOTTOM COUPLE.



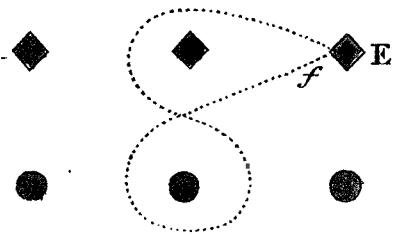
The Lady at A moves in the line *a* round the top Gentleman, and continues round the top Lady to her place at A; while the Gentleman at B moves in the line *c* round the bottom Lady, and continues round the bottom Gentleman to his place at B, which finishes the figure.

THE LADY WHOLE FIGURES AT TOP ROUND THE BOTTOM COUPLE, AND THE GENTLEMAN WHOLE FIGURES AT BOTTOM ROUND THE TOP COUPLE.



The Lady at A moves in the line *a* round the bottom Gentleman and Lady to her place at A, at the same time the Gentleman at B moves in the line *b* round the top Lady and Gentleman to his place at B, which finishes the figure.

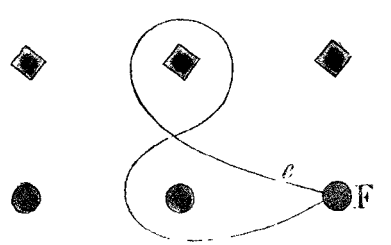
WHOLE FIGURE AT BOTTOM, AS PERFORMED BY THE LADY.



The Lady at E moves in the line *f* round the second Gentleman, and continues round the second Lady to her place at E, which finishes the figure.

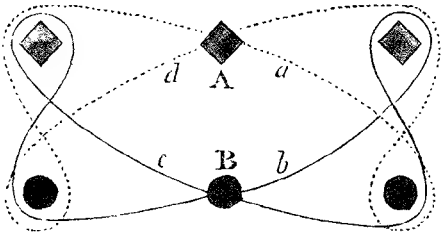
N.B.—This and the following figure may be, and generally is, performed by the second couple round the top couple.

WHOLE FIGURE AT BOTTOM, AS PERFORMED BY THE GENTLEMAN.



The Gentleman at F moves in the line *e* round the second Lady, and continues round the second Gentleman to his place at F, which completes the figure.

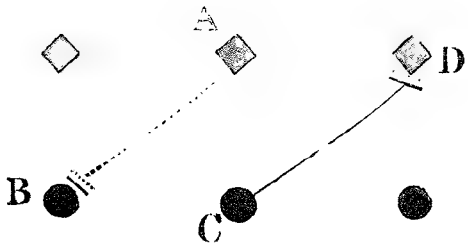
WHOLE FIGURE AT BOTTOM AND TOP, AND WHOLE FIGURE AT TOP AND BOTTOM.



The Lady at A whole figures at bottom round the top couple in the line *d*, and the Gentleman at B whole figures at top round the bottom couple in the line *b*; then the Lady whole figures at top round the bottom couple in the line *a*, and the Gentleman whole figures at bottom round the top couple in the line *c*, which finishes the figure.

SET CONTRARY CORNERS.

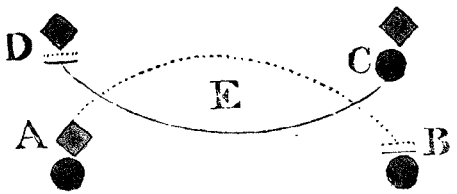
Fig. 1.



The Lady at A crosses and sets to the Gentleman at B, at the same time the Gentleman at C crosses and sets to the Lady at D.

SET CONTRARY CORNERS.

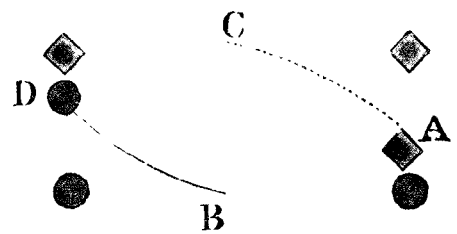
Fig. 2.



The Lady at A moves and sets to the Gentleman at B, while the Gentleman moves from C and sets to the Lady at D, passing each other at E.

SET CONTRARY CORNERS.

Fig. 3.

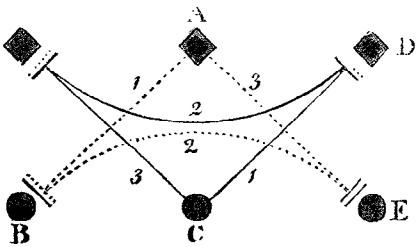


The Lady at A returns to her place at C, while the Gentleman at D returns to his place at B, which finishes the figure.

SET CONTRARY CORNERS.

The whole of the figure as performed by the Lady and Gentleman.

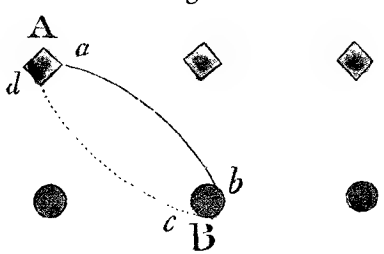
Fig. 4.



The Lady at A crosses in line 1, and sets to the Gentleman at B, at the same time the Gentleman at C crosses in line 1, and sets to the Lady at D; the Lady then moves in line 2 from B to E and sets at the same time the Gentleman moves in line 2 and sets to the top Lady; they then return to their places at A C, each crossing in line 3, which finishes the figure.

RIGHT AND LEFT.

Fig. 1.



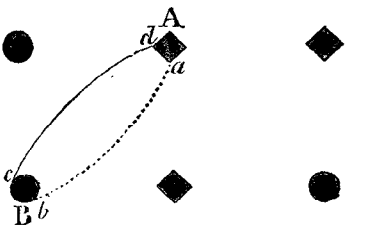
The Lady at A moves from *d* to *c*, while the Gentleman at B moves from *b* to *a*.

N.B.—In this figure, the first Lady and second Gentleman must always pass first.

The Chain Figure has frequently been substituted and performed for Right and Left.

RIGHT AND LEFT.

Fig. 2.

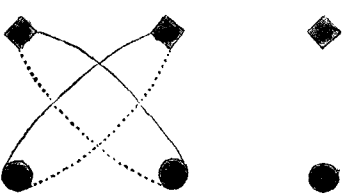


The Lady at A moves from *a* to *b*, while the Gentleman at B moves from *c* to *d*. The Gentlemen having now changed places with the Ladies, which is half the figure.

N.B.—This figure may be performed by the second and third couples.

RIGHT AND LEFT.

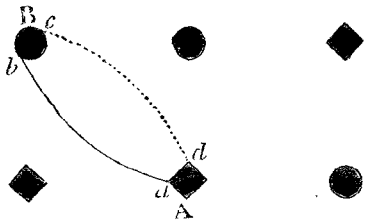
Fig. 3.



This shews the first half of the figure together; they return as shewn in the following figures.

RIGHT AND LEFT.

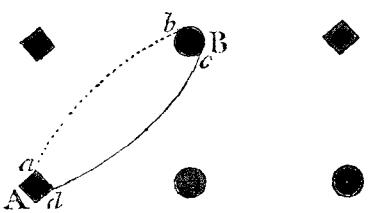
Fig. 4.



The Lady at A moves from *d* to *c*, while the Gentleman at B moves from *b* to *a*.

RIGHT AND LEFT.

Fig. 5.

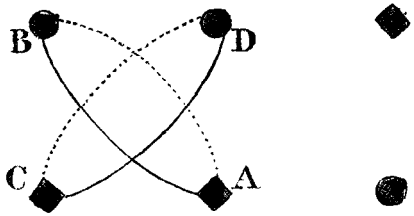


The Lady at A moves from *a* to *b*, while the Gentleman at B moves from *c* to *d*, which finishes the figure.

N.B.—In this figure, the Lady in her movement must always face the Gentleman's line, and the Gentleman the Lady's line.

RIGHT AND LEFT.

Fig. 6.

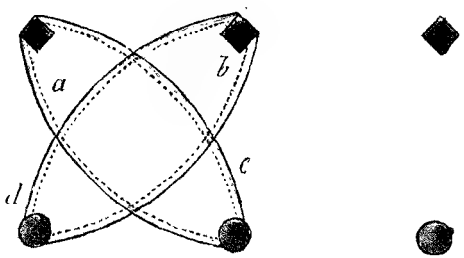


This shews the other half of the figure together. Now the Lady at A returns to her place at B, the Gentleman at B to his place at A, the Lady at C returns to D, and the Gentleman at D to his place at C, which finishes the figure.

RIGHT AND LEFT.

The whole of the figure together.

Fig. 7.

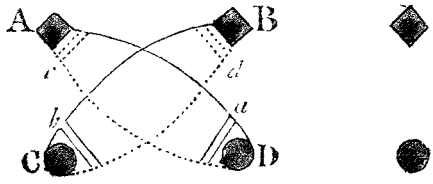


This shews the whole of the figure ; the red line *a* is the figure performed by the first Lady, and the blue line *c* by the second Gentleman ; the yellow line *b* is the movement of the second Lady, and the green line *d* of the first Gentleman.

The top Lady and bottom Gentleman must pass before the bottom Lady and top Gentleman attempts to move, else they would be liable to come in contact.

SET, AND HALF RIGHT AND LEFT.

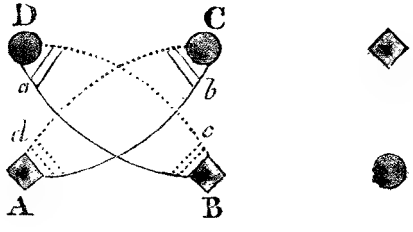
Fig. 1.



The Lady at A B and Gentlemen at C D, set in their places and cross over as in Right and Left, the Lady at A in the line *c*, the Gentleman at D in the line *a*, the Lady at B in the line *d*, and the Gentleman at C in the line *b*.

SET, AND HALF RIGHT AND LEFT.

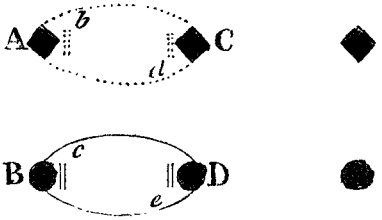
Fig. 2.



This shews them in their new situations; they all four set to each other and return to their places, the Lady at B in the line *c*, the Gentleman at D in the line *a*, the Lady at A in the line *d*, and the Gentleman at C in the line *b*, which brings them to their places and finishes the figure.

SET, AND CHANGE PLACES.

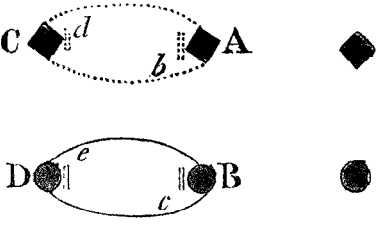
Fig. 1.



The Ladies at A C set to each other and change places, while the Gentlemen at B D do the same, the Lady at A moves in the line *b*, and the Lady at C in the line *d*, the Gentleman at B in the line *c*, and the Gentleman at D in the line *e*.

SET, AND CHANGE PLACES.

Fig. 2.

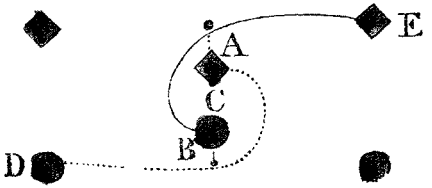


They have now changed situations, they again set to each other, and the Lady at C returns in the line *d* to her place at A, the Lady at A in the line *b* to her place at C, the Gentleman at B in the line *c* to his place at D, and the Gentleman at D in the line *e* to his place at B, which finishes the figure.

N.B.—This figure may be performed from the centre with the third couple.

TURN CORNERS.

Fig. 1.

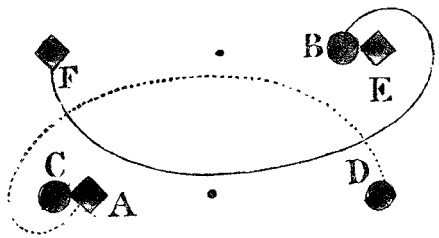


The Lady at A and Gentleman at B pass each other at C, the Lady moves to D and the Gentleman to E.

N.B.—In this figure the Lady and Gentleman always pass each other in the centre, the Lady turns with both hands the top and bottom Gentlemen, and the Gentleman turns with both hands the bottom and top Ladies, as described in the following figures.

TURN CORNERS.

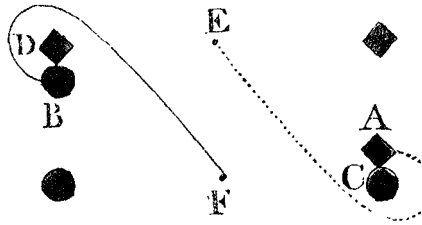
Fig. 2.



The Lady at A turns the Gentleman at C with both hands and passes on to D, while the Gentleman at B turns the Lady at E with both hands and passes on to F.

TURN CORNERS.

Fig. 3.

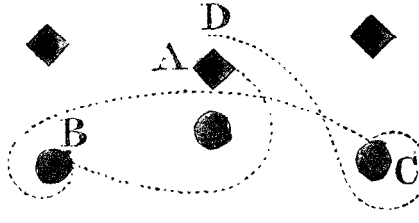


The Lady at A turns the Gentleman at C with both hands and returns to her place at E, while the Gentleman at B turns the Lady at D with both hands and returns to E, which finishes the figure.

TURN CORNERS.

The whole of the figure as performed by the Lady.

Fig. 4.

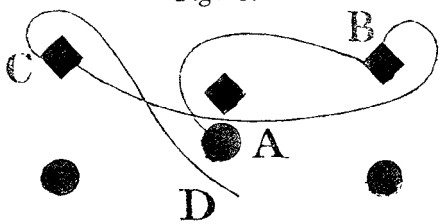


The Lady at A moves to B, turns the top Gentleman, then passes on to C, turns the bottom Gentleman, and returns to her place at D, which finishes the figure.

TURN CORNERS.

The whole of the figure as performed by the Gentleman.

Fig. 5.

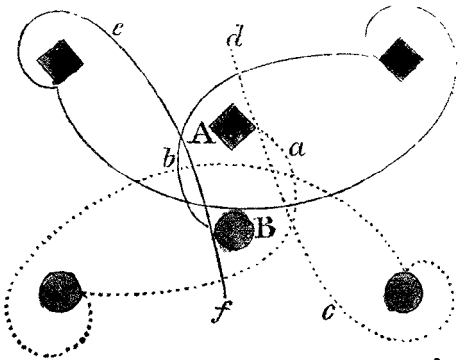


The Gentleman at A moves to B and turns the bottom Lady, then passes on to C, turns the top Lady, and returns to his place at D, which finishes the figure.

TURN CORNERS.

The whole of the figure as performed by the Lady and Gentleman.

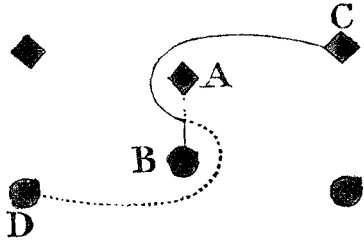
Fig. 6.



This shews the whole of the figure as performed by the Lady and Gentleman. The Lady at A moves in the line *a* and turns the top Gentleman, while the Gentleman at B moves in the line *b* and turns the bottom Lady; the Lady passes on, turns the bottom Gentleman, returns in the line *c* to her place at *d*, while the Gentleman moves to and turns the bottom Lady and returns in the line *e* to his place at *f*, which finishes the figure.

SWING CORNERS.

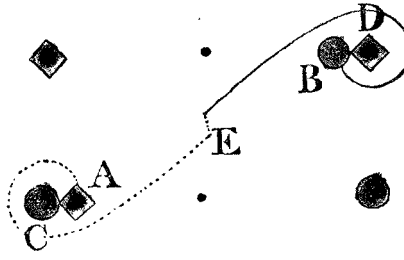
Fig. 1.



The Gentleman at B swings the Lady at A with his right hand and moves to C, while the Lady moves to D.

SWING CORNERS.

Fig. 2.

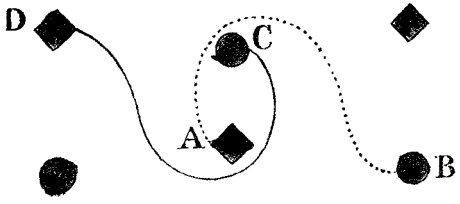


The Lady at A swings the Gentleman at C with her left hand, while the Gentleman at B swings the Lady at D with his left hand, then meets his partner at E.

N.B.—In performing this figure the Lady always swings her partner with the right hand, and the top and bottom Gentlemen with the left. The Gentleman likewise swings his partner with the right hand, and the top and bottom Ladies with the left.

SWING CORNERS.

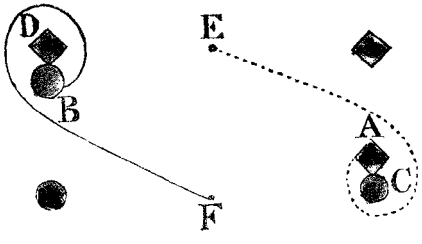
Fig. 3.



The Gentleman at C swings his partner at A with his right hand and moves to D, while the Lady moves to B.

SWING CORNERS.

Fig. 4.

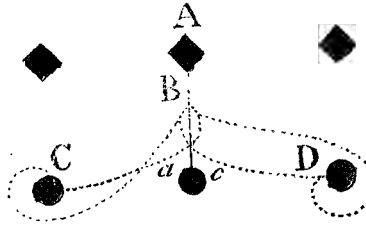


The Lady at A swings the Gentleman at C with her left hand, while the Gentleman at B with his left hand swings the Lady at D, they then return to their places at E F, which finishes the figure.

SWING CORNERS.

The whole of the figure as performed by the Lady.

Fig. 5.

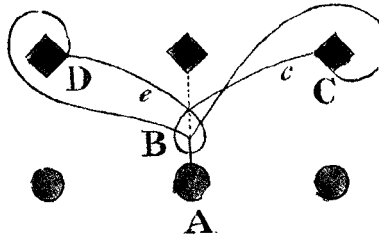


The Lady at A with her right hand swings her partner, then moves in the line *a*, swings the top Gentleman at C with her left hand, returns to B, swings her partner again with her right hand, procedes in the line *c*, swings the Gentleman at D with her left hand, and returns to her place at A, which finishes the figure.

SWING CORNERS.

The whole of the figure as performed by the Gentleman.

Fig. 6.

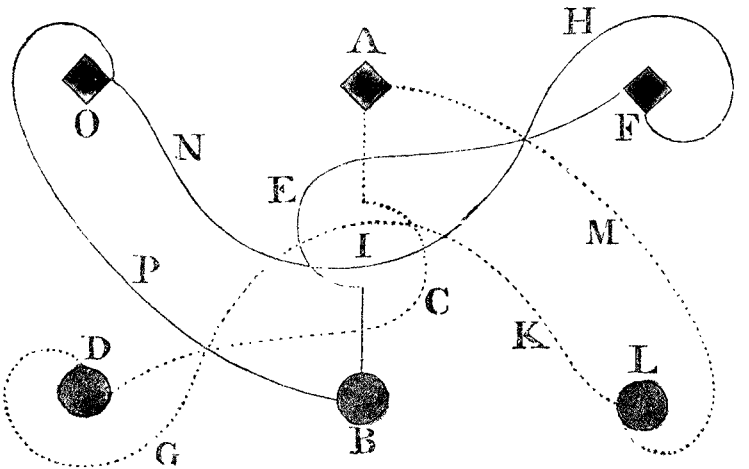


The Gentleman at A swings his partner with his right hand, then moves in the line *c* and swings the Lady at C with his left hand, returns to B, swings his partner again with his right hand, then moves to D in the line *e*, swings the Lady with his left hand, and returns to his place at A, which finishes the figure.

SWING CORNERS.

The whole of the figure as performed by the Lady and Gentleman.

Fig. 7.



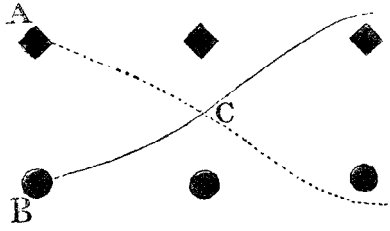
SWING CORNERS.

Fig. 7.

This shews the whole of the figure together. The Lady and Gentleman at A B meet at I and swing with their right hands, the Lady moves to D in the line C, the Gentleman to F in the line E, they swing with their left hands the top Gentleman and bottom Lady, the Lady continues in the line G, and the Gentleman in the line H, they meet again at I and swing with right hands, the Lady moves in the line K, swings the Gentleman at L with her left hand, the Gentleman moves in the line N, and with his left hand swings the Lady at O, they then return to their places at A B, the Lady in the line M, and the Gentleman in the line P, which finishes the figure.

HEY CONTRARY SIDES.

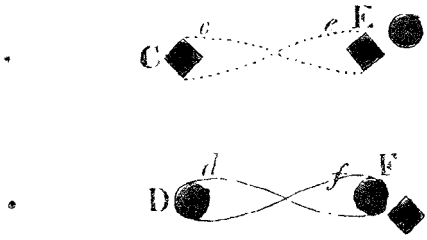
Fig. 1.



The Lady at A crosses over between the second and third Gentlemen, while the Gentleman at B crosses over between the second and third Ladies.

HEY CONTRARY SIDES.

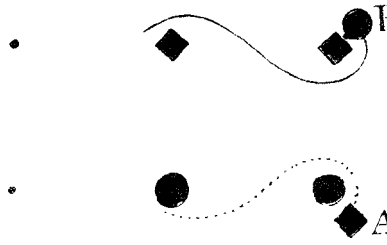
Fig. 2.



The top couple are now seen at the bottom; the second Lady at C moves to E in the line *c*, while the Lady at E moves to C in the line *e*, the Gentleman at D moves to F in the line *d*, while the Gentleman at F moves to D in the line *f*.

HEY CONTRARY SIDES.

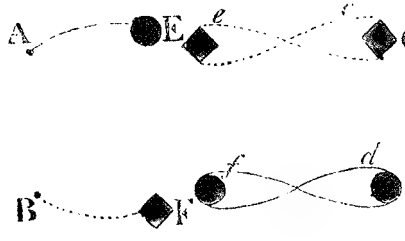
Fig. 3.



The second and third Ladies, and second and third Gentlemen have now changed situations; the Lady at A passes between the second and third Gentlemen, and the Gentleman at B between the second and third Ladies.

HEY CONTRARY SIDES.

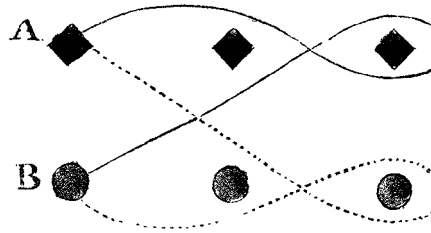
Fig. 4.



The Lady at C moves to E in the line *c*, while the Lady at E returns to C in the line *e*, the Gentleman at F moves to D in the line *f*, while the Gentleman at D moves to F in the line *d*, the top Lady moves to B, and the top Gentleman to A, which finishes the figure.

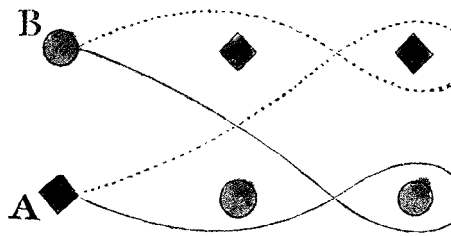
HEY CONTRARY SIDES.

Fig. 5.



This shews the whole of the figure as performed by the top couple. The Lady and Gentleman at A B cross over at the same time the Lady crosses between the second and third Gentlemen, and the Gentleman between the second and third Ladies, they pass round the bottom couple behind the second couple and take each other's situations.

HEY FROM CONTRARY SIDES.



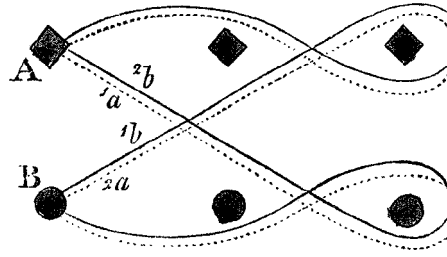
This shews the top couple on opposite sides. The Lady at A moves between the second and third Ladies round the bottom Lady back to her place, while the Gentleman does the same on the opposite side, which brings them to their original situations, the Lady to B and Gentleman to A.

N.B.—After Hey Contrary Sides, Hey of Your Own Sides generally follows.

The second and third Ladies and Gentlemen move in the above figure, as shewn in Hey Contrary Sides, *Fig.* 2, 3, and 4.

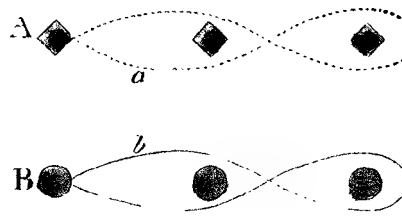
HEY CONTRARY SIDES, AND HEY ON YOUR OWN SIDES.

The part performed by the top couple.



This shews the whole of the figure as perfomed by the top couple. The Lady and Gentleman at A B move at the same time, the Lady in the line *a* 1, and the Gentleman in the line *b* 1, between the second and third couples, and continue in the same lines, the Lady to B, and the Gentleman to A; they then cross over to their own sides and perform the same figure, the Lady in the line *a* 2, the Gentleman in the line *b* 2, which brings them back to their places and finishes the figure.

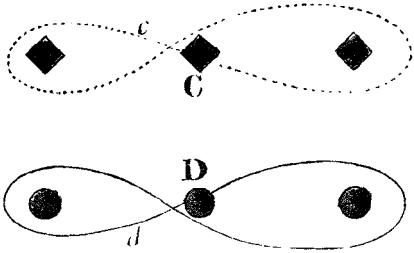
HEY ON YOUR OWN SIDE.



This shews the part of the figure performed by the top couple, which is the same as Whole Figure on Your Own Side, the Lady moving in the line *a*, and the Gentleman in the line *b*, to their places at A B.

THE WHOLE MOVEMENT OF THE SECOND COUPLE IN HEY ON YOUR OWN AND CONTRARY SIDES.

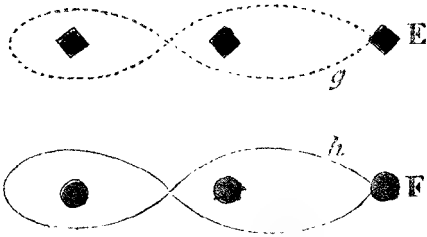
Fig. 2.



The Lady at C moves in the direction *c*, and continues round the top and bottom Ladies till she returns to her situation at C, while the Gentleman at D moves in the direction *d* round the top and bottom Gentlemen, and returns to his place at D.

THE WHOLE MOVEMENT OF THE THIRD COUPLE IN HEY ON YOUR OWN AND CONTRARY SIDES.

Fig. 3.

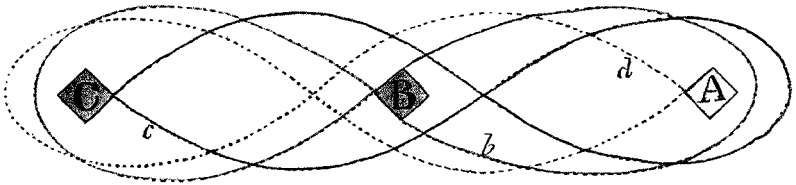


The Lady at E moves in the direction *g* round the first and second Ladies and returns to her situation at E, the Gentleman at F moves in the line *h* round the first and second Gentlemen and returns to his situation at F.

H E Y.

The whole of the figure together.

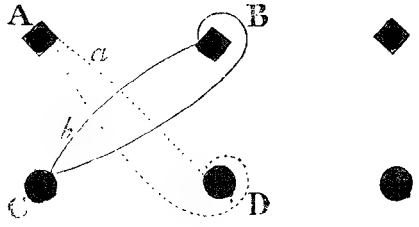
Fig. 7.



This shews the whole of the hey together. The Lady at B moves in the line *b*, the Lady at A in the line *d*, and the Lady at C in the line *c*, they all follow their respective lines till they return back to their places.

N.B.—HOGARTH says this is the most beautiful figure in Country Dancing; the figure altogether is a cypher of SS's, or a number of serpentine lines interlacing or intervolving each other.

THE FIRST LADY TURNS THE SECOND GENTLEMAN, AND THE FIRST GENTLEMAN TURNS THE SECOND LADY.

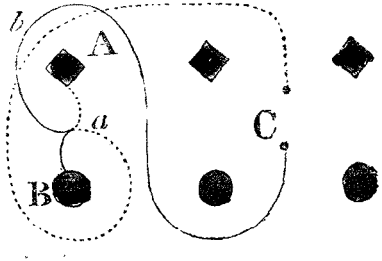


The Lady at A moves in the direction *a*, and turns the Gentleman at D with both hands and returns to her place at A, then the Gentleman at C moves in the line *b*, turns the Lady at B with both hands, and returns to his place at C, which finishes the figure.

N.B.—In this figure, although the movements of the Lady and Gentleman are both shewn together, they are performed separate, the Gentleman remains in his place while the Lady performs her part, then the Lady remains in her place while the Gentleman performs his.

SWING WITH RIGHT HANDS THEN WITH LEFT.

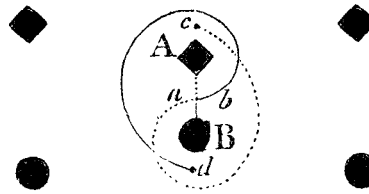
Fig. 1.



The Lady and Gentleman at A B join right hands, swing round one couple, and meet at C, the Lady moving in the direction *a*, and the Gentleman in the line *b*.

SWING WITH RIGHT HANDS THEN WITH LEFT.

Fig. 2.

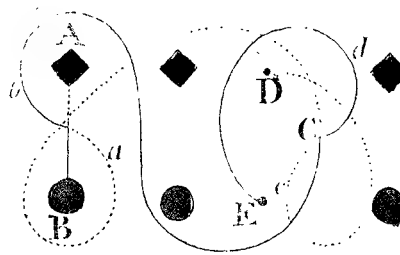


The Lady and Gentleman at A B join left hands and swing completely round, the Lady moving in the line *a* to *c*, and the Gentleman in the line *b* to *d*, which finishes the figure.

SWING WITH RIGHT HANDS THEN WITH LEFT.

The whole of the figure.

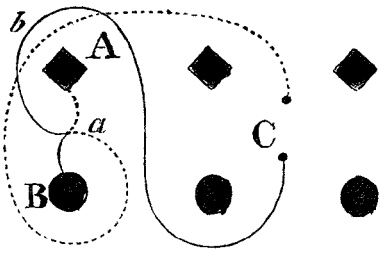
Fig. 3.



The Lady and Gentleman at A B join right hands and swing round one couple and meet at C, the Lady moving in the direction *a*, and the Gentleman in the line *b*; they then join left hands and swing completely round to D E, the Lady moving in the line *c*, and the Gentleman in the direction *d*, which completes the figure.

SWING WITH RIGHT HANDS ROUND ONE COUPLE, AND BACK AGAIN.

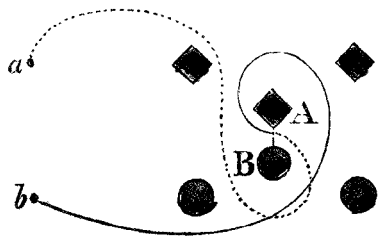
Fig. 1.



The Lady and Gentleman at A B join right hands and swing round one couple and meet at C, the Lady moving in he line *a*, and the Gentleman in the line *b*.

SWING WITH RIGHT HANDS ROUND ONE COUPLE, AND BACK AGAIN.

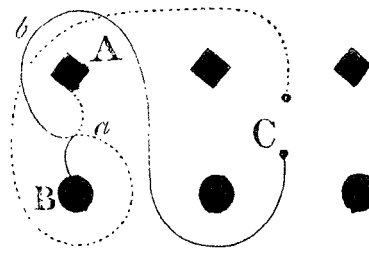
Fig. 2.



The Lady and Gentleman at A B join right hands and swing round the second couple back to their places at *a b*, which finishes the figure.

SWING WITH RIGHT HANDS ROUND TWO COUPLE.

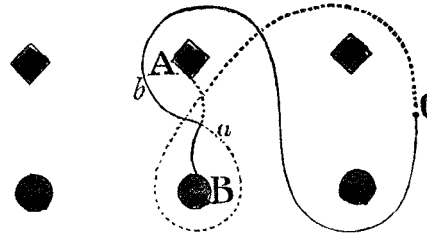
Fig. 1.



The Lady and Gentleman at A B join right hands, swing round one couple, and meet at C, the Lady moving in the direction *a*, and the Gentleman in the line *b*.

SWING WITH RIGHT HANDS ROUND TWO COUPLE.

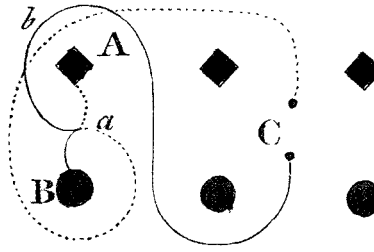
Fig. 2.



The Lady and Gentleman at A B swing with right hands round the third couple and meet at C, the Lady moving in the direction *a*, and the Gentlemen in the line *b*, which finishes the figure.

SWING WITH RIGHT HANDS TOP AND BOTTOM.

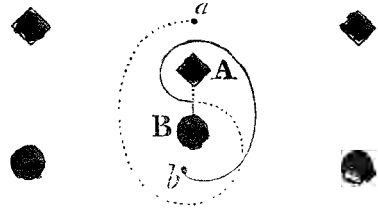
Fig. 1.



The Lady and Gentleman at A B join right hands, swing round one couple, and meet at C, the Lady moving in the direction *a*, and Gentleman in the line *b*.

SWING WITH RIGHT HANDS TOP AND BOTTOM.

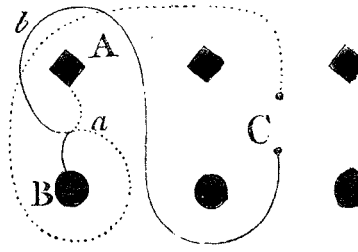
Fig. 2.



The Lady and Gentleman at A B join right hands and swing completely round each other, the Lady to *a*, and the Gentleman to *b*, which finishes the figure.

SWING WITH RIGHT HANDS ROUND TWO COUPLE, AND LEAD UP ONE.

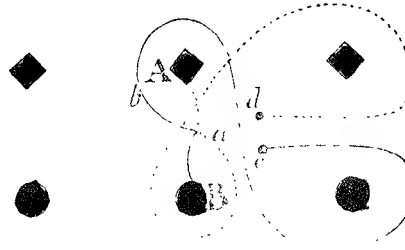
Fig. 1.



The Lady and Gentlemen at A B join right hands, swing round one couple, and meet at C, the Lady moving in the direction *a*, and the Gentleman in the line *b*.

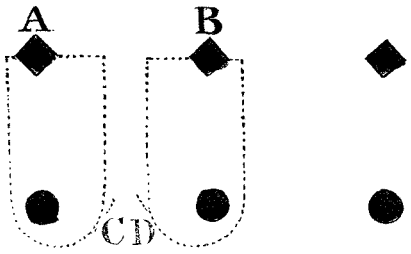
SWING WITH RIGHT HANDS ROUND TWO COUPLE AND LEAD UP ONE.

Fig. 2.



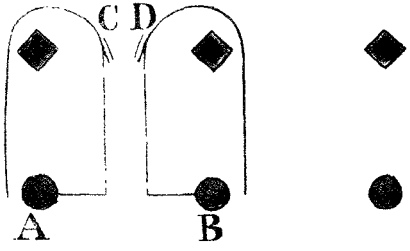
The Lady and Gentlemen at A B join right hands and swing round the third couple, the Lady moving in the line *a*, and the Gentleman in the line *b*, they join hands at bottom and lead up to *d c*, which finishes the figure.

THE TWO LADIES CROSS OVER AND SET BETWEEN THE TWO GENTLEMEN.



The two Ladies at A B cross over and set at C D, they then pass round the Gentlemen to their places at A B.

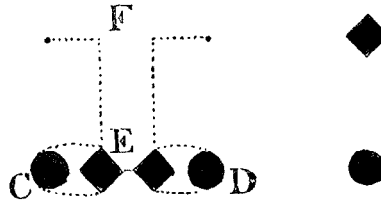
THE TWO GENTLEMEN CROSS OVER AND SET BETWEEN THE TWO LADIES.



The two Gentlemen at A B cross over and set at C D, they then pass round the Ladies to their places at A B.

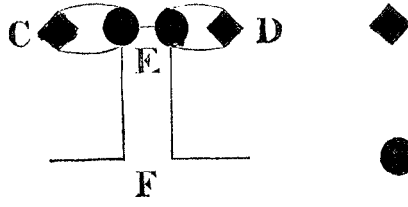
N.B.—These figures should always follow each other, and may be performed from the centre with the third couple.

THE TWO LADIES CROSS OVER BETWEEN THE TWO GENTLEMEN AND TURN.



The two Ladies join hands at F and cross over to E, they then turn the Gentleman at C D, join hands again, and return to their places.

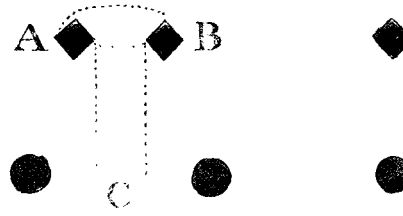
THE TWO GENTLEMEN CROSS OVER BETWEEN THE TWO LADIES AND TURN.



The two Gentlemen join hands at F and cross over to E, they then turn the Ladies at C D, join hands again, and return to their places.

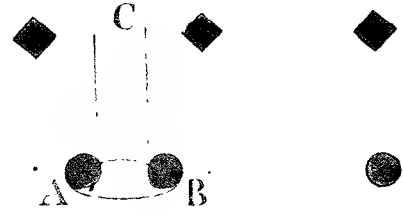
N.B.—These figures should always follow each other, and may be performed from the centre with the third couple.

THE TWO LADIES CROSS OVER BETWEEN THE TWO GENTLEMEN, BACK AGAIN, AND TURN.



The two Ladies at A B join hands, cross over to C, and set with the Gentleman, back again, and turn at A B.

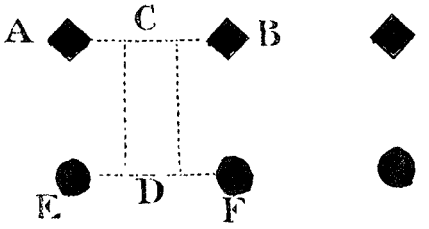
THE TWO GENTLEMEN CROSS OVER BETWEEN THE TWO LADIES, BACK AGAIN, AND TURN.



The two Gentlemen at A B join hands, cross over to C, set with the Ladies, back again, and turn at A B.

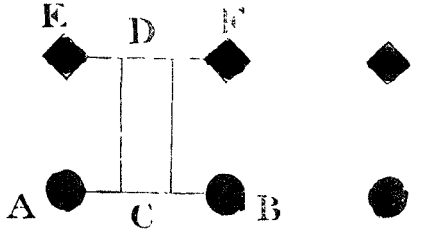
N.B.—These figures should always follow each other, and may be performed from the centre with the third couple.

THE TWO LADIES CROSS OVER AND SET WITH THE GENTLEMEN.



The Ladies at A B join hands at C, cross over to D, and join hands with the Gentlemen at E F, they set, and return to their places at A B.

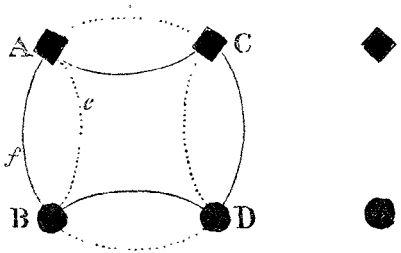
THE TWO GENTLEMEN CROSS OVER AND SET WITH THE LADIES.



The Gentlemen at A B join hands at C, cross over to D, and join hands with the Ladies at E F, they all four set, and the Gentlemen return to their places at A B.

N.B.—These figures should always follow each other, and may be performed from the centre with the third couple.

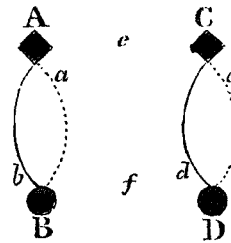
CHAIN FIGURE.



The Gentleman at B with his right hand takes the right hand of the Lady at A, he moves in the line *f* and the Lady in the line *e;* the Gentleman then with his left hand takes the left hand of the Lady at C, while the Lady with her left hand takes the left hand of the Gentleman at D, they all continue to swing with the right and left hands alternately till they all regain their original situations.

N.B.—This and the following figure may be performed from the centre with the third couple.

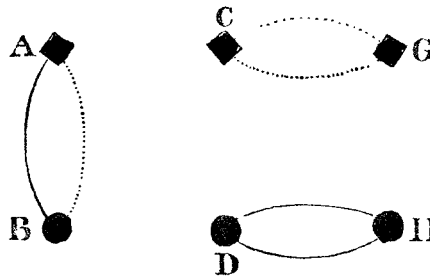
ANOTHER CHAIN FIGURE.



The Gentleman at B with his right hand takes the right hand of the Lady at A, he moves in the line *b*, and the Lady in the line *a*, at the same time the Gentleman at D, with his right hand takes the right hand of the Lady at C, he moves in the line *d*, and the Lady in the line *c*: the Ladies will now have changed situations with the Gentlemen; the Ladies swing with the left hands at *f*, and the Gentlemen with the left hands at *e*, the Gentlemen then swing the Ladies with the right hands and the two Ladies and two Gentlemen swing each other with the left hands, which brings them all into their situations, and finishes the figure.

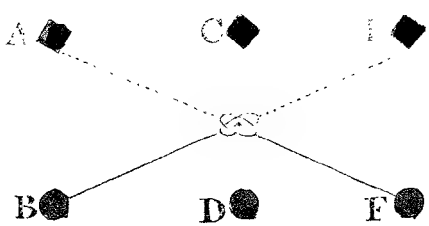
N.B—This is the figure that has been erroneously taken for Right and Left.

CHAIN FIGURE OF SIX.



The Lady at A and Gentleman at B, the Ladies at C G, and the Gentlemen at D H, swing with the right hands, they then all swing with the left hands, continuing in a direction from right to left, swinging with the right and left hands alternately till they all regain their original situations, which finishes the figure.

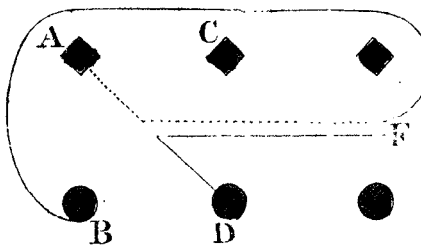
THE TOP AND BOTTOM LADIES MEET AND TURN.



The Lady at A and Gentleman at F advance, meet in the centre, turn, and return to their places; then the Lady at E and Gentleman at B do the same, which finishes the figure.

THE TRIUMPH.

Fig. 1.

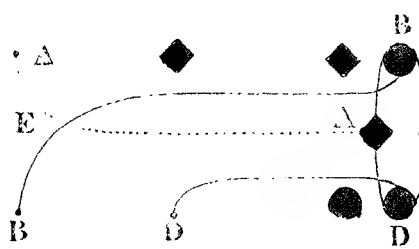


The Gentleman at D advances, meets, and leads down the Lady at A; at the same time the Gentleman at B moves round the second and third Ladies, they all meet at F.

N.B.—This figure receives its name from the method of leading the Lady up the middle to her place.

THE TRIUMPH.

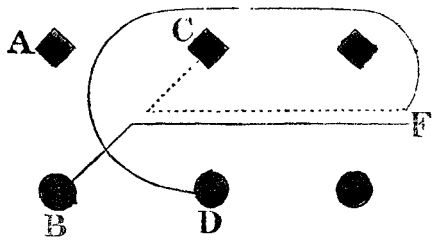
Fig. 2.



The Gentleman at D with his left hand takes the left hand of the Lady at A, and the Gentleman at B with his right hand takes the right hand of the Lady at A, and with his left hand takes the right hand of the Gentleman at D behind the Lady, they then lead her up the middle in triumph, and return to their situations at A B D.

THE TRIUMPH.

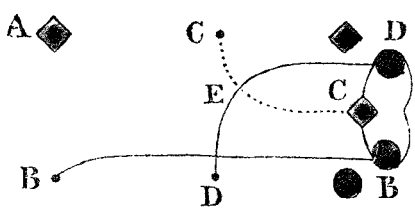
Fig. 3.



The Gentleman at B advances, meets, and leads down the Lady at C, at the same time the Gentleman at D casts round the second and third Ladies they meet at F.

THE TRIUMPH.

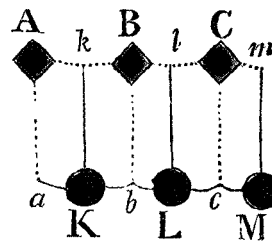
Fig. 4.



The Gentlemen at B D lead the Lady at C up the middle to C, exactly as described in *Fig.* 2, the Gentleman at D returns to D, and the Gentleman at B to B, which finishes the figure.

ALL THE LADIES AND GENTLEMEN LEAD THROUGH.

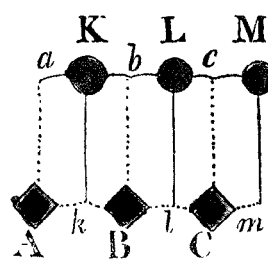
Fig. 1.



The Ladies at A B C cross over to *a b c* at the same time the Gentlemen at K L M cross over to *k l m*.

ALL THE LADIES AND GENTLEMEN LEAD THROUGH.

Fig. 2.

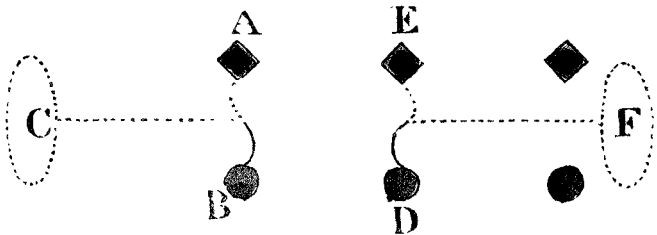


The Ladies at A B C return to their situations at *a b c*, and the Gentlemen at K L M to theirs at *k l m*, which finishes the figure.

N.B.—In this figure the Ladies always pass above the Gentlemen, as seen in the above figures.

THE TOP COUPLE LEAD UP, AND THE SECOND COUPLE LEAD DOWN AND TURN.

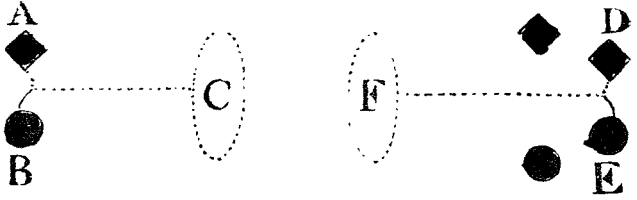
Fig. 1.



The Gentleman at B takes with his left hand the right hand of the Lady at A, leads her up to C, and turns her; at the same time the Gentleman at D, with his right hand takes the left hand of the Lady at E, leads her down to F, and turns her.

THE TOP COUPLE LEAD UP, AND THE SECOND COUPLE LEAD DOWN AND TURN.

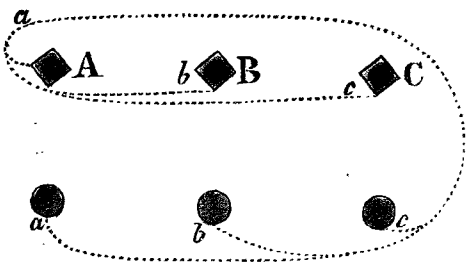
Fig. 2.



The Gentleman at B with his right hand takes the left hand of the Lady at A, leads her to C, and turns her; at the same time the Gentleman at E, with his left hand takes the right hand of the Lady at D, leads her to F, and turns her, which finishes the figure.

MARCH.

Fig. 1.

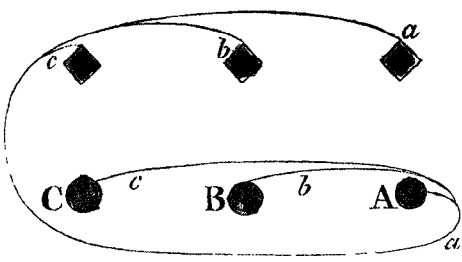


The Lady at A marches round in the direction *a* and takes the situation of the top Gentleman at *a*, the Lady at B follows in the direction *b* takes the place of the second Gentleman at *b*, and the Lady at C follows in the direction *c* and takes the place of the third Gentleman at *c*.

N.B.—Care must be taken, as they all march at the same instant, to preserve the same distance as when standing, hy which means they will all take the situations of the Gentlemen at the same time.

MARCH.

Fig. 2.

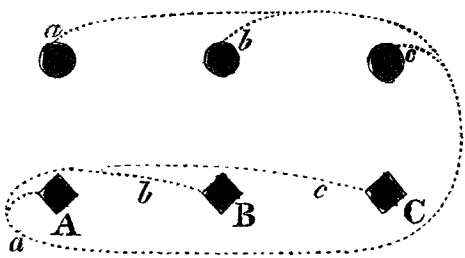


The instant the Ladies move as shewn in the former figure, the Gentleman at A leads the March in the direction *a*, the Gentleman at B following in the line *b*, and the Gentleman at C in the line *c*; the Gentleman at A takes the place of the bottom Lady at *a*, the Gentleman at B that of the second Lady at *b*, and the Gentleman at C that of the top Lady at *c*.

N.B.—The same distance should be observed in marching by the Gentlemen as described for the Ladies in the former figure.

MARCH.

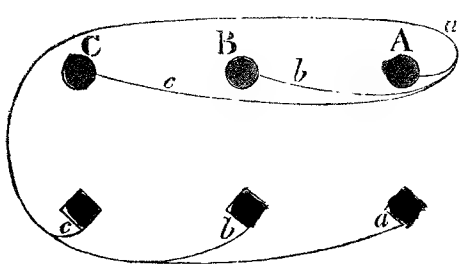
Fig. 3.



The Lady at A leads the March back in the direction *a*, the Ladies at B C following in the line *b c* till they all regain their original situations at *a b c*.

MARCH.

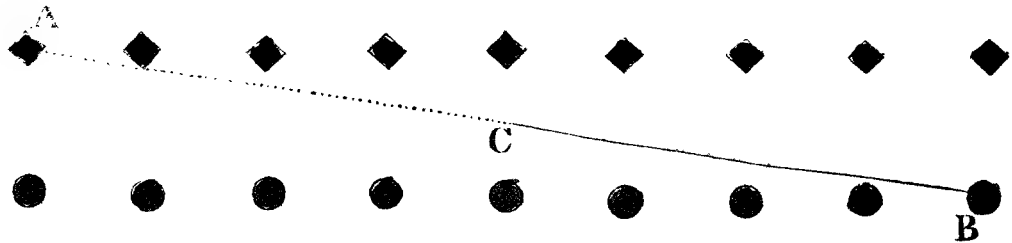
Fig. 4.



At the same time with the Ladies, the Gentleman at A leads the March back in the direction *a*, the Gentlemen at B C follow in the lines *b c* till they regain their situations at *a b c*, which finishes the figure.

SIR ROGER DE COVERLEY, OR THE FINISHING DANCE.

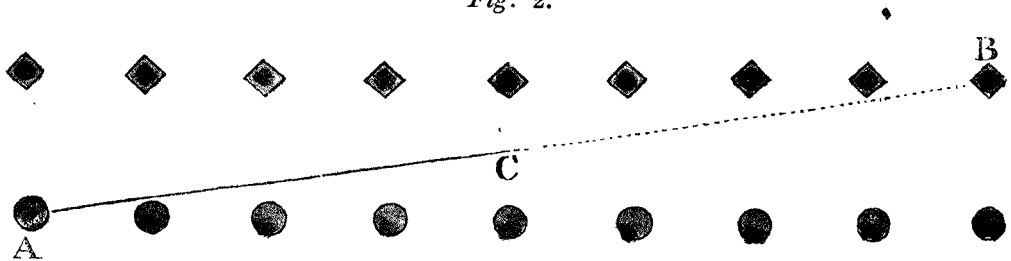
Fig. 1.



The top Lady at A and the bottom Gentleman at B advance and meet at C, and retreat to their places, the Lady to A and the Gentleman to B.

SIR ROGER DE COVERLEY, OR THE FINISHING DANCE.

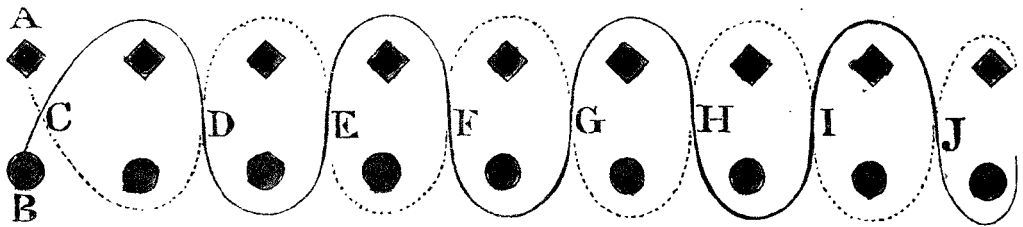
Fig. 2.



The bottom Lady at B and the top Gentleman at A, meet at C and retreat to their places; the top Lady and bottom Gentleman then advance to the same situation and turn with their right hands; the bottom Lady and top Gentleman do the same; the top Lady and bottom Gentleman then meet and turn with their left hands, the bottom Lady and top Gentleman do the same; the top Lady and bottom Gentleman then meet and turn with both hands; the bottom Lady and top Gentleman do the same; they then meet and allemande round each other, the bottom Lady and top Gentleman do the same.

SIR ROGER DE COVERLEY, OR THE FINISHING DANCE.

Fig. 3.

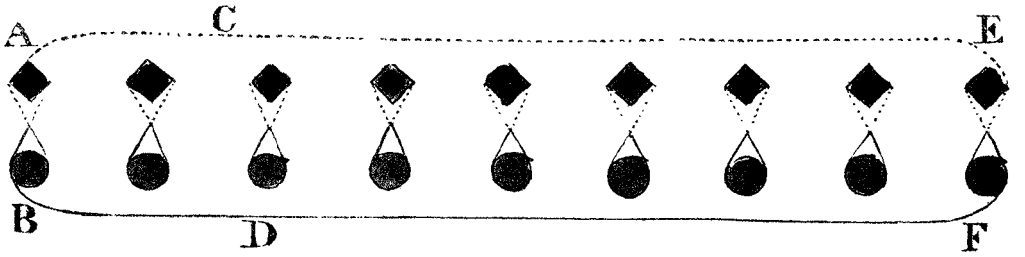


The top couple at A B pass each other at C and cross over every couple till they get to the bottom, they pass each other at D E F G H I J.

N.B.—Should the Set be very long, they may cross over every other couple, missing a couple each time.

SIR ROGER DE COVERLEY, OR THE FINISHING DANCE.

Fig. 4.



They now promenade up the centre from E F to A B, then cast off the Lady in the line C, and Gentleman in the line D, all the couples following them, beginning from the bottom, by which means they all regain their situations, except the couple which began the dance, who will be now at the bottom of the room.

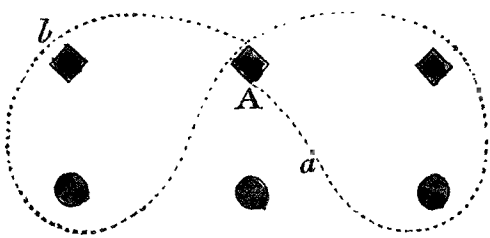
N.B.—This dance may be performed by any number of persons. It was not intended in this work to give any whole dances, but as this is so different in its movements from any other, I have thought it proper to insert the whole of it.

HERE closes the whole of the figures I have hitherto seen used in Country Dancing; the following are offspring of my own, perhaps only worthy of such a parent; however, such as they are, I present them to the votaries of Country Dancing, as a free gift, hoping for no other reward than their approbation and acceptance of my donation. The time they take performing will be seen by a table at the end, where their lengths are compared with the old figures; their names are partly derived from geometrical figures, which the persons describe in performing them, and partly from the movements between the couples.

NEW FIGURES.

ROUND TOP AND BOTTOM COUPLES.

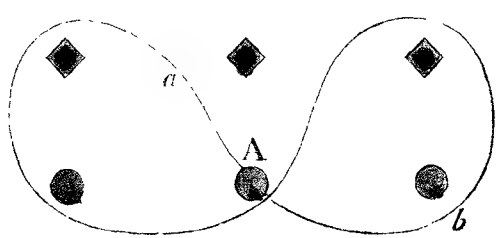
Fig. 1.



The Lady at A moves in the direction *a* round the third couple, then round the top couple, and returns in the direction *b* to her situation at A.

ROUND BOTTOM AND TOP COUPLES.

Fig. 2.

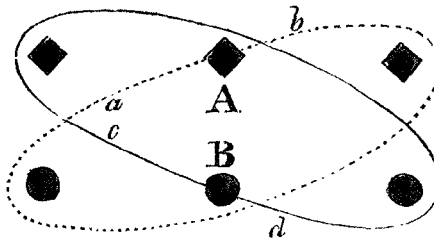


The Gentleman at A moves in the direction *a* round the top couple, then round the third couple, and returns to his situation in the direction *b*.

N.B.—The Gentleman performs his part of the figure at the same time the Lady performs her part.

CROSS CORNERS.

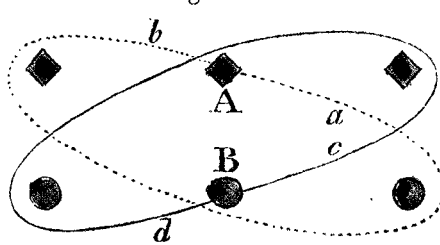
Fig. 1.



The Lady at A moves in the direction *a* at the same time the Gentleman at B moves in the direction *d*, the Lady passes round the top Gentleman, then the bottom Lady, and returns to her situation in the direction *b*, the Gentleman passes round the bottom Gentleman, then round the top Lady, and returns to his situation in the direction *c*.

CROSS CORNERS.

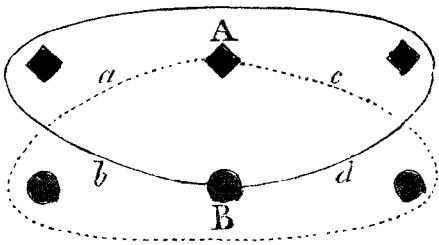
Fig. 2.



The Lady at A moves in the direction *a* at the same time the Gentleman at B moves in the direction *d*, the Lady passes round the bottom Gentleman, then the top Lady, and returns to her situation in the direction *b*; the Gentleman passes round the top Gentleman, then the bottom Lady, and returns to his situation in the direction *c*, which finishes the figure.

N.B.—These figures may be performed separate.

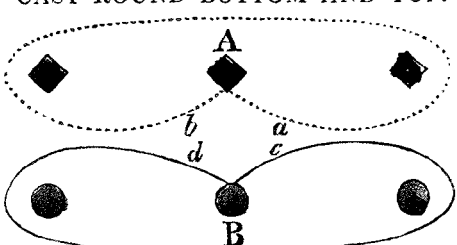
THE GENTLEMAN MOVES ROUND THE LADIES, AND THE LADY MOVES ROUND THE GENTLEMEN.



The Lady at A moves in the direction *a* round the top Gentleman, at the same time the Gentleman at B moves in the direction *b* round the top Lady, the Lady continues round the bottom Gentleman and returns to her situation in the direction *c*, while the Gentleman passes round the bottom Lady and returns to his situation in the direction *d*.

N.B.—This figure may be repeated in opposite directions.

CAST ROUND BOTTOM AND TOP.

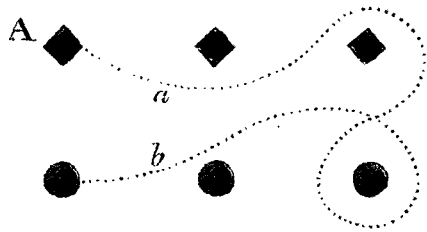


The Lady at A moves round the bottom Lady in the direction *a*, at the same time the Gentleman at B moves round the bottom Gentleman in the direction *c*, the Lady passes outside round the top Lady and returns to her place in the direction *b*, the Gentleman passes outside round the top Gentleman and returns to his situation in the direction *d*, which finishes the figure.

N.B.—This figure may be performed in the opposite direction, the Lady and Gentleman moving first round the top couple and then round the bottom.

THE SNAKE.

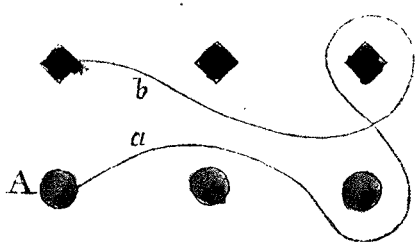
Fig. 1.



The Lady at A moves in the direction *a* round the third Lady, then round the third Gentleman, and takes the situation of her partner by moving in the direction *b*.

THE SNAKE.

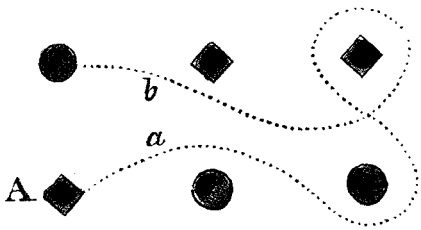
Fig. 2.



At the time the Lady moves in the above figure, the Gentleman at A moves in the direction *a* round the third Gentleman, then round the third Lady, and takes the situation of his partner by moving in the direction *b*.

THE SNAKE.

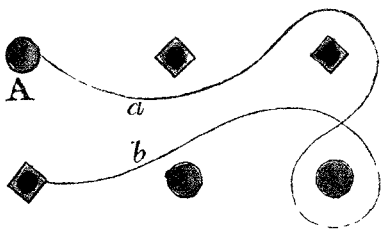
Fig 3.



The Lady now in the situation of the Gentleman moves from A in the direction *a*, passes round the third Gentleman, then the third Lady, and returns to her original situation in the direction *b*.

THE SNAKE.

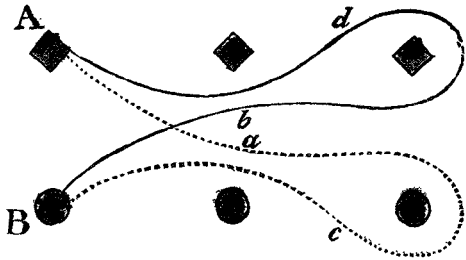
Fig. 4.



The Gentleman at A moves in the direction *a* round the third Lady, then round the third Gentleman, and returns to his situation in the direction *b*, which finishes the figure.

THROUGH THE BOTTOM, AND HALF FIGURE ON CONTRARY SIDES.

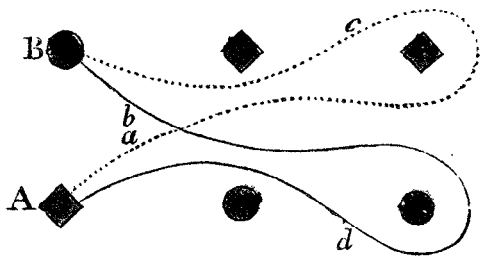
Fig. 1.



The Lady at A moves in the direction *a*, at the same time the Gentleman at B moves in the direction *b*, the Lady continues round the third Gentleman, and the Gentleman round the third Lady; they change situations by moving in the lines *c d*.

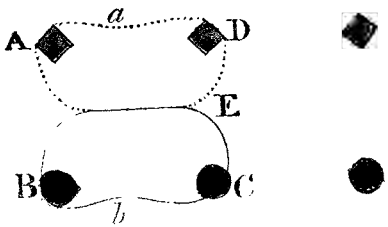
THROUGH THE BOTTOM, AND HALF FIGURE ON YOUR OWN SIDES.

Fig. 2.



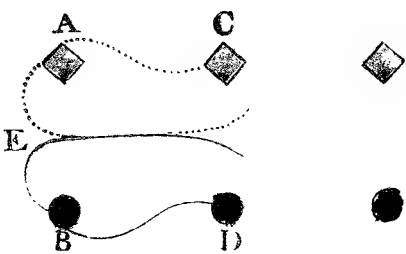
The Lady at A moves in the direction *a*, at the same time the Gentleman at B moves in the direction *b*, the Lady passes round the third Lady and returns to her situation in the line *c*, the Gentleman passes round the third Gentleman and returns to his situation in the line *d*, which finishes the figure.

SWING ROUND THE SECOND COUPLE, AND LEAD UP ONE.



The Lady at A with her right hand swings the Lady at D, at the same time the Gentleman at B with his left hand swings the Gentleman at C, the top couple join hands at E, lead up, and return to their situations at A B.

SWING ROUND THE TOP COUPLE, AND LEAD DOWN.

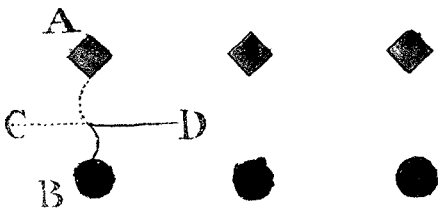


The Lady at C with her left hand swings the Lady at A, at the same time the Gentleman at D with his right hand swings the Gentleman at B, the bottom couple join hands at E, and return to their situations at C D.

N.B.—This figure may be performed from the centre with the third couple.

THE LADY LEADS UP, AND THE GENTLEMAN LEADS DOWN.

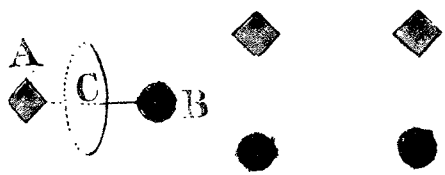
Fig. 1.



The Gentleman at B takes with his left hand the left hand of the Lady at A, the Gentleman moves in the direction D, and the Lady in that of C, as far as the length of the arm will admit, then set at arm's length.

THE LADY LEADS UP, AND THE GENTLEMAN LEADS DOWN.

Fig. 2.

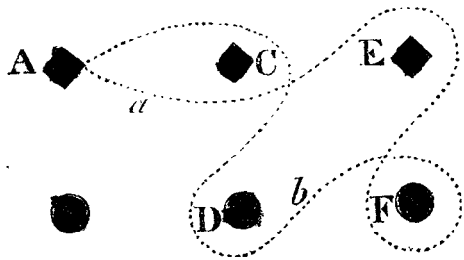


The Lady at A and Gentleman at B return to C and then turn, which finishes his figure.

N.B.—This figure may be performed from the centre.

HALF FIGURE OF ALL SIDES.

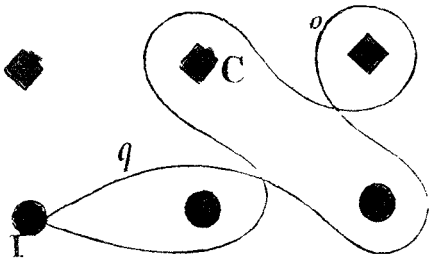
Fig. 1.



The Lady at A moves in the direction *a* round the third Lady at E, then round the third Gentleman at F, continues in the direction *b* round the second Gentleman at D, the second Lady at C, and returns to her place at A.

HALF FIGURE OF ALL SIDES.

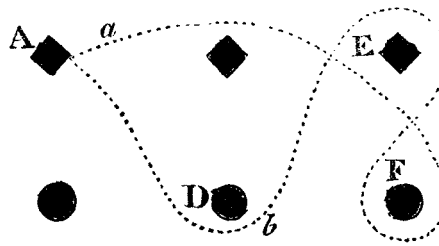
Fig. 2.



The Gentleman at I moves in the direction *q* between the second and third Gentleman, then round the third Lady in the direction *o*, round the second Lady at C, and round the second Gentleman, and returns to his place at I, which finishes the figure.

EN PASSANT.

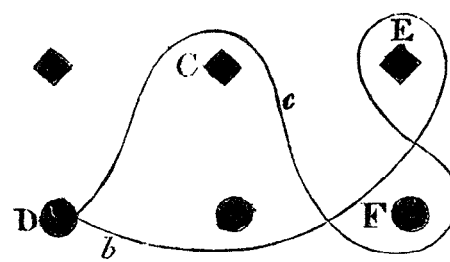
Fig. 1.



The Lady at A moves in the line *a* behind the second Lady, round the third Gentleman at F, then round the third Lady at E, continues in the line *b* round the Gentleman at D, and returns to her place at A.

EN PASSANT.

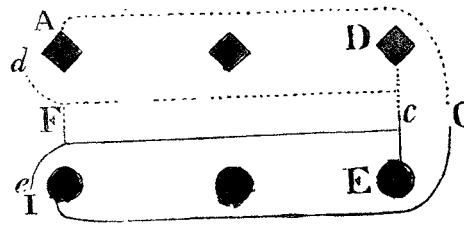
Fig. 2.



The Gentleman at D moves at the same time with the Lady in *Fig.* 1, in the line *b*, behind the second Gentleman, round the third Lady at E, then round the third Gentleman at F, continues in the line *c* round the second Lady at C, and returns to his place at D, which finishes the figure.

THE TOP COUPLE CAST OFF, AND BOTTOM COUPLE SET AND LEAD UP.

Fig. 1.

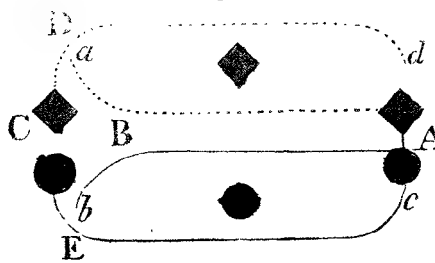


The top couple at A I cast off and meet at C, while the third couple at D E set, join hands at *c*, and lead up to F; they then cast off in the line *e d*, as seen in *Fig.* 2, which will bring them all in their places together.

N.B.—As in casting off there is always a step used to turn with before they lead down outside the second and third couples, it is requisite in this figure to observe that the third must set as long as the top couple is performing the step to cast off with, and in the second part of the figure the top couple must set as long as the third couple are dancing the step.

THE TOP COUPLE CAST OFF, AND BOTTOM COUPLE SET AND LEAD UP.

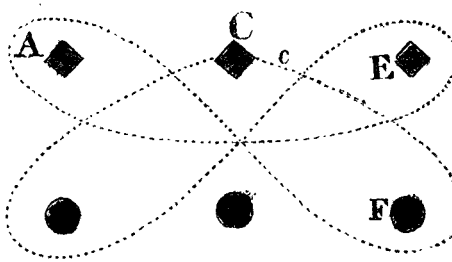
Fig. 2.



The Lady and Gentleman at C cast off in the lines D F, and return to their places at *d c*, while the couple at A set, lead up to B, and return to their places at *a b*, which finishes the figure.

ROUND THE CORNERS.

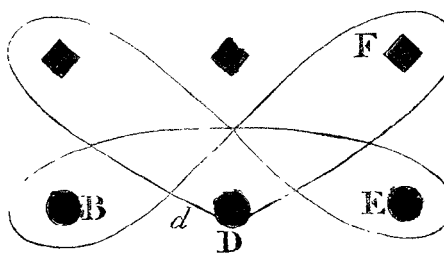
Fig. 1.



The Lady at C moves in the direction *c* round the bottom Gentleman at F, round the top Lady at A, passing through the centre round the third Lady at E, then round the top Gentleman, and returns to her place at C.

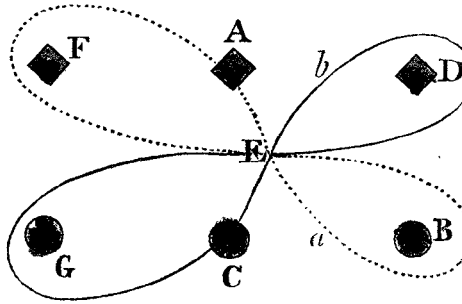
ROUND THE CORNERS.

Fig. 2.



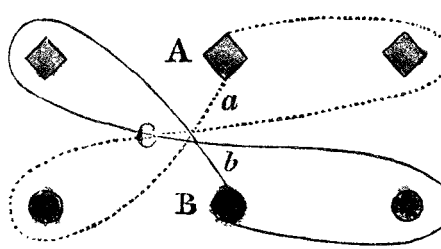
The Gentleman at D moves in the direction *d* round the top Lady, then crosses and moves round the bottom Gentleman at E, passing through the centre round the top Gentleman at B, moves on to F round the bottom Lady, and returns to his place at D, which finishes the figure.

WHOLE FIGURE CONTRARY CORNERS.



The Lady at A moves in the direction *a*, at the same time the Gentleman at C moves in the direction *b*, the Lady passes round the third Gentleman at B, and the Gentleman round the third Lady at D, they pass each other at E, the Lady continues round the top Lady at F, and returns to her place at A, while the Gentleman moves round the top Gentleman at G and returns to his place at C, which finishes the figure.

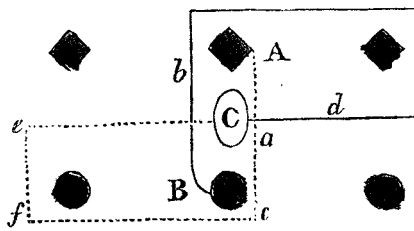
ANOTHER WHOLE FIGURE CONTRARY CORNERS.



The Lady at A moves in the direction *a* round the top Gentleman, at the same time the Gentleman at B moves in the direction *b* round the top Lady, they pass each other at C, the Lady continues round the third Lady and returns to her situation at A, while the Gentleman moves round the third Gentleman and returns to his situation at B, which finishes the figure.

RIGHT ANGLES TOP AND BOTTOM.

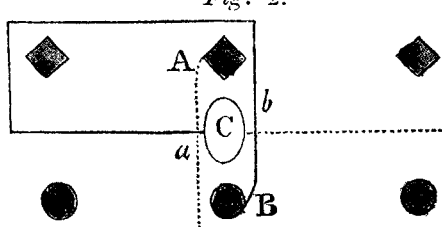
Fig. 1.



The Lady at A moves in the direction *a*, making an angle at *c*, continues outside the top Gentleman and makes an angle at *f*, makes another angle at *e*, and moves down the centre to *c*; at the same time the Gentleman at B moves in the direction *b* and performs the same figure round the third Lady, returns up the centre in the line *d*, and turns his partner at C, which finishes the figure.

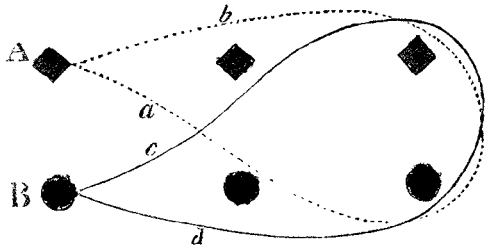
RIGHT ANGLES TOP AND BOTTOM.

Fig. 2.



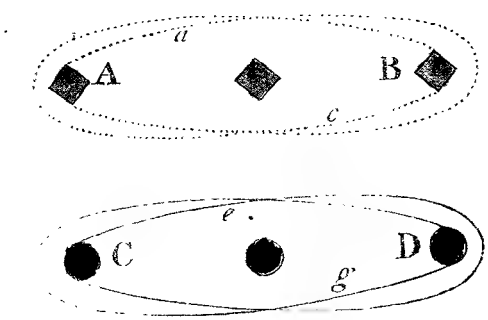
The only difference between this and the last figure is, that the Lady at A moves round the bottom Gentleman in lieu of the top, and the Gentleman at B round the top Lady in lieu of the bottom, the Lady commences her movements from A in the direction *a*, and the Gentleman from B in the direction *b*, they turn at C.

THROUGH THE SECOND AND ROUND THE BOTTOM COUPLE.



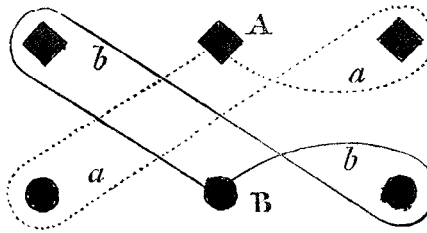
The Lady at A moves in the direction *a* round the third couple and returns to her place in the line *b;* at the same time the Gentleman at B moves in the direction *c* round the third couple and returns to his situation in the direction *d*, which finishes the figure.

THE DOUBLE OVALS.



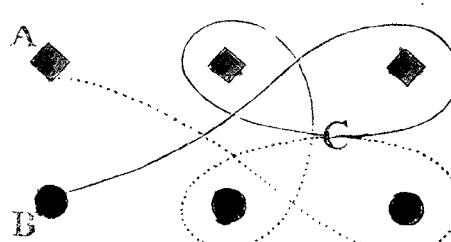
The Lady at A moves in the direction *a*, while the Lady at B moves in the direction *c;* at the same time the Gentleman at C moves in the direction *e*, and the Gentleman at D in the direction *g*, they all continue to form an oval, as shewn in the figure, till they return to their situations.

THROUGH THE BOTTOM AND ROUND THE TOP, CONTRARY SIDES.



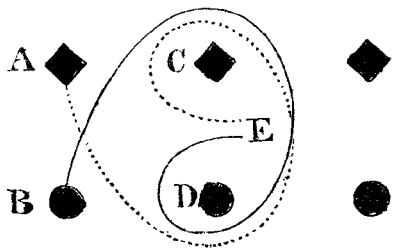
The Lady at A and Gentleman at B move at the same time, the Lady in the direction *a* round the bottom Lady, and continuing in the line *a* round the top Gentleman to her place at A, while the Gentleman moves in the line *b* round the bottom Gentleman, then round the top Lady at *b*, to his place at B, which finishes the figure.

ROUND THE BOTTOM AND THROUGH THE CENTRE.



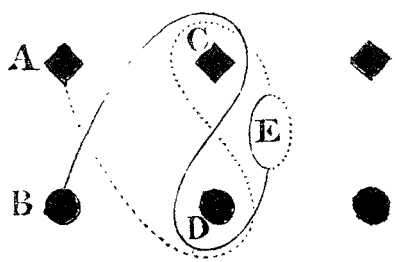
The Lady at A and Gentleman at B move at the same time the Lady moves round the third Gentleman, then the second Gentleman, while the Gentleman moves round the third, and then the second Lady, they meet at C, which finishes the figure.

ROUND THE SECOND COUPLE.



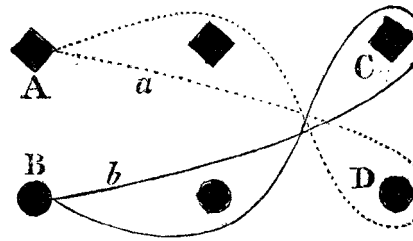
The Lady and Gentleman at A B cross over and move round the second Lady and Gentleman at C D and meet at E.

CROSS OVER, HALF FIGURE WITH THE SECOND COUPLE, AND TURN.



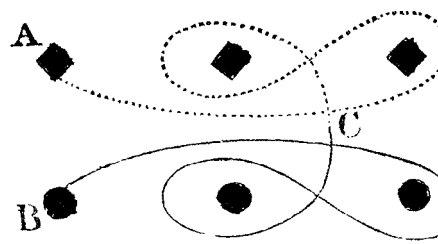
The Lady at A moves round the second Gentleman, then the second Lady, at the same time the Gentleman at B moves round the second Lady, then the second Gentleman meets his partner and turns her at E, which completes the figure.

THROUGH THE BOTTOM AND ROUND THE SECOND COUPLE.



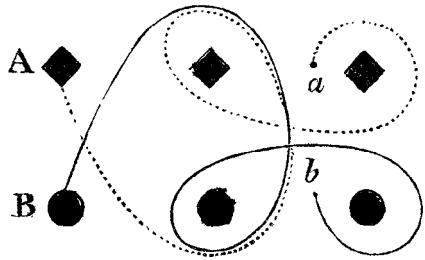
The Lady at A moves in the line *a* round the third Gentleman, then outside the second Lady to her place; at the same time the Gentleman at B moves in the line *b* round the third Lady and passes outside the second Gentleman to his place at B.

ROUND THE THIRD COUPLE, AND LEAD THROUGH THE SECOND COUPLE.



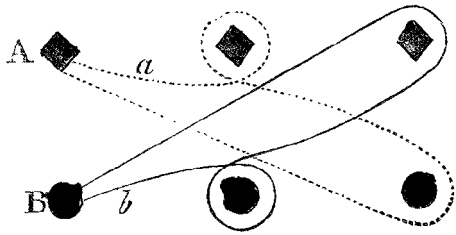
The Lady at A moves down the middle, round the third Lady, then the second Lady; at the same time the Gentleman at B moves down the middle, round the third Gentleman, then the second Gentleman, and meets his partner at C, which finishes the figure.

THE MAZE.



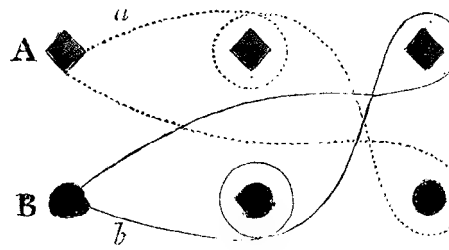
The Lady at A crosses over and moves round the second couple, then round the third Lady to *a*; at the same time the Gentleman at B crosses over and performs the same figure on the opposite side and faces his partner at *b*, which finishes the figure.

ENCIRCLE THE SECOND COUPLE, AND ROUND THE THIRD TO PLACES.



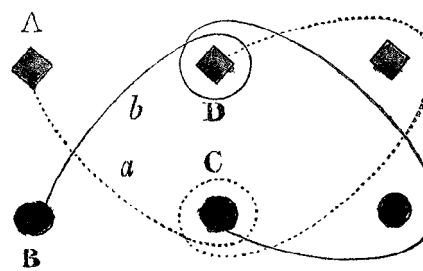
The Lady at A moves in the direction *a* quite round the second Lady between the third Lady and Gentleman, outside the third Gentleman, and crosses over between the second couple to her place; at the same time the Gentleman moves in the direction *b* and performs the same movement on the opposite side, which finishes the figure.

ENCIRCLE THE SECOND COUPLE, AND ROUND THE THIRD TO PLACES.



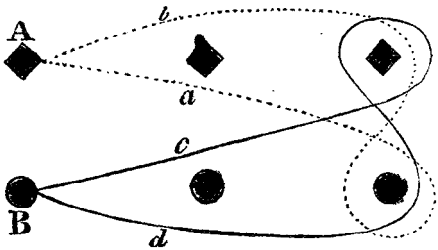
The Lady at A moves in the direction *a*, quite round the second Lady, crosses over between the second and third Gentlemen, passes round the third Gentleman, and returns to her place at A; at the same time the Gentleman at B moves in the direction *b* and performs the movement on the contrary side, which finishes the figure.

ENCIRCLE THE SECOND COUPLE, ROUND THE THIRD, AND STOP IN THE CENTRE.



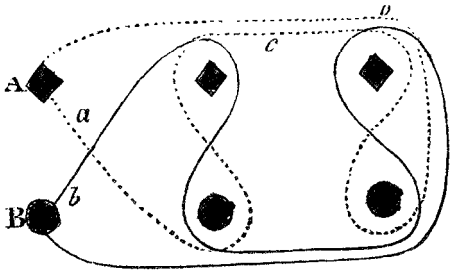
The Lady at A moves in the direction *a* quite round the second Gentleman, between the third couple, outside the third Lady, and takes the place of the second Lady at D, who moves up to the top, at the same time the Gentleman at B moves in the direction *b*, and performs the movement on the contrary side, taking the situation of the second Gentleman at C, who moves to the top, which finishes the figure.

THROUGH THE BOTTOM, HALF FIGURE, AND BACK OUTSIDE.



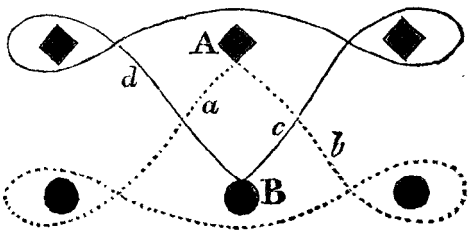
The Lady at A moves in the direction *a*, passes round the bottom Gentleman, then round the bottom Lady, and returns to her situation in the line *b*; at the same time the Gentleman at B moves in the direction *c* and returns in that of *d*, which finishes the figure.

THE LABYRINTH.



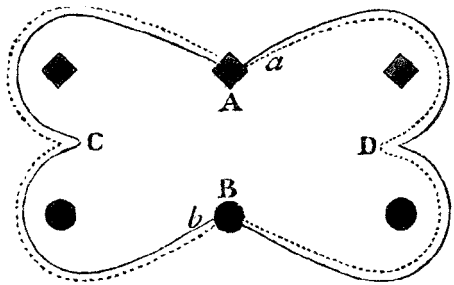
The Lady at A moves in the direction *a* outside the second Gentleman, then between the second couple, she then passes outside the second and third Ladies in the direction *c*, then between the third couple, round the third Gentleman, outside the third couple, and returns to her situation in the line *a*; at the same time the Gentleman at B moves in the direction *b*, and performs the same movement on the opposite side, which finishes the figure.

THE DOUBLE TRIANGLE.



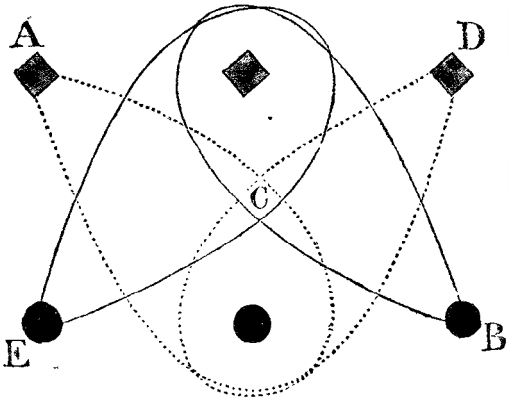
The Lady at A moves in the direction *a* round the top Gentleman, then outside the second Gentleman, round the third Gentleman, and returns to her situation in the line *b*; at the same time the Gentleman at B moves in the direction *c* and performs the figure on the opposite side, returning to his situation in the direction *d*.

PASS ROUND, AND SET ON ALL SIDES.



The Lady at A moves in the direction *a* to D, at the same time the Gentleman at B moves in the direction *b* to C, they then set to each other at DC: the Lady now moves to B, and the Gentleman to A, and set again: the Lady now moves to C, and the Gentleman to D, and set; the Lady then returns to her situation, and the Gentleman to his, and set to finish the figure.

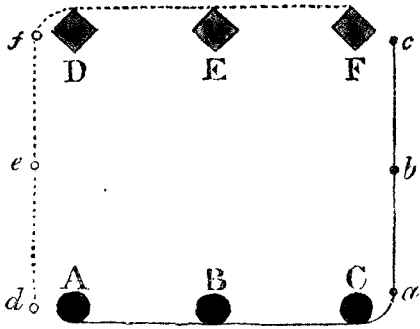
THE TRUE LOVER'S KNOT.



The Lady at A and Gentleman at B move to C the instant they have passed, the Lady at D and the Gentleman at E do the same, they then return to their situations in the same succession, which finishes the figure.

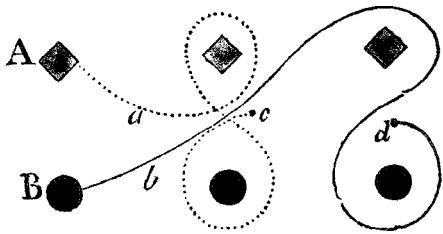
N.B.—The persons in this figure move similar to Right and Left.

A MARCH.



The Ladies at D E F join hands and march to *d e f*, at the same time the Gentlemen at A B C march to *a b c*, the Ladies continue to A B C and the Gentlemen to D E F, the Ladies continue in the line *a b c* till they regain their situations, the Gentlemen do the same on the opposite side.

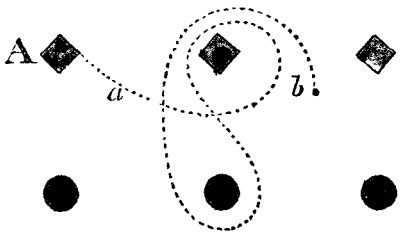
THE LADY PASSES ROUND THE SECOND COUPLE, AND THE GENTLEMAN ROUND THE BOTTOM.



The Lady and Gentleman at A B move at the same time, the Lady in the line *a*, and the Gentleman in the line *b*; the Lady passes round the second Lady and Gentleman to *c*, the Gentleman passes round the third Lady and the third Gentleman to *d*, which finishes the figure.

HALF FIGURE, AND PASS ROUND THE SECOND COUPLE.

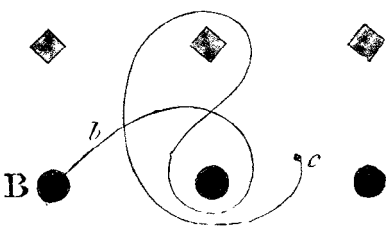
Fig. 1.



The Lady at A moves in the line *a* round the second Lady and Gentleman to *b*.

HALF FIGURE, AND PASS ROUND THE SECOND COUPLE.

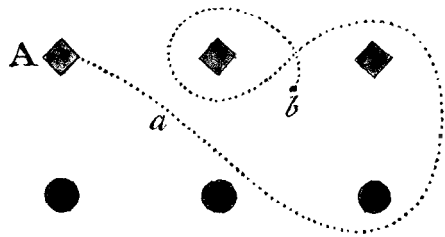
Fig. 2.



The Gentleman at B moves in the line *b*, at the same time with the Lady in *Fig.* 1, round the second Gentleman and behind the second Lady, and continues to *c*, which finishes the figure.

ROUND THE BOTTOM, AND BETWEEN THE SECOND AND THIRD COUPLES.

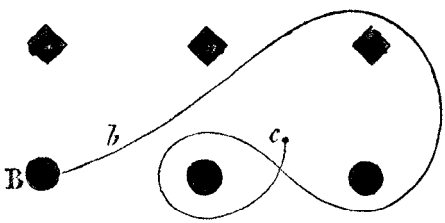
Fig. 1.



The Lady at A moves in the line *a* round the bottom couple and between the second and third Ladies to *b*.

ROUND THE BOTTOM, AND BETWEEN THE SECOND AND THIRD COUPLES.

Fig. 2.



The Gentleman at B moves in the direction *b* round the third couple, and between the second and third Gentlemen to *c*, which finishes the figure.

REELS.

REEL OF THREE.

REEL OF FOUR.

REEL OF THREE.

To be danced by two Ladies and one Gentleman, or two Gentlemen and one Lady.

The Lady at A moves in the direction *a*, at the same time the Gentleman at B moves in the direction *b*, and the Gentleman at C in the direction *c*, they all hey and return to their places; then the Lady sets to each of the Gentlemen alternately till the tune is finished, then the Reel begins again.

REEL OF FOUR.

To be danced by two Ladies and two Gentlemen.

The Ladies and Gentlemen at A B C D move at the same time, in the direction shewn at *a b c d*, and hey round each other till they return to their places; they then set out the time, the Lady at A setting to the Gentleman at C, and the Lady at B to the Gentleman at D, which finishes the Reel.

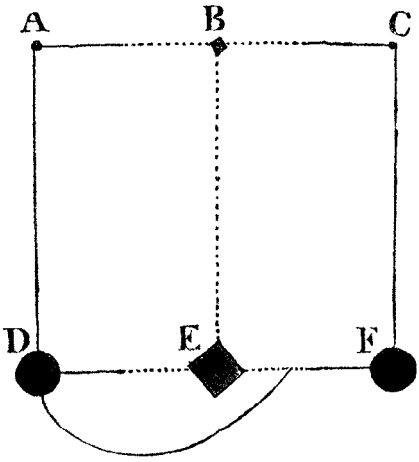
Explanation of the Bars used to divide Country Dance Figures.

Bars are used to divide the figures, and shew what figure or figures should be performed to each strain of the Music; for whatever figure or figures are placed before a Bar, they are to be performed in one strain, or a strain repeated; when a strain is repeated, a Bar, thus , is prefixed to it, but when played once through it is marked thus .

NEW REELS.

REEL OF THREE.

To be danced by two Gentlemen and a Lady, or two Ladies and a Gentleman.

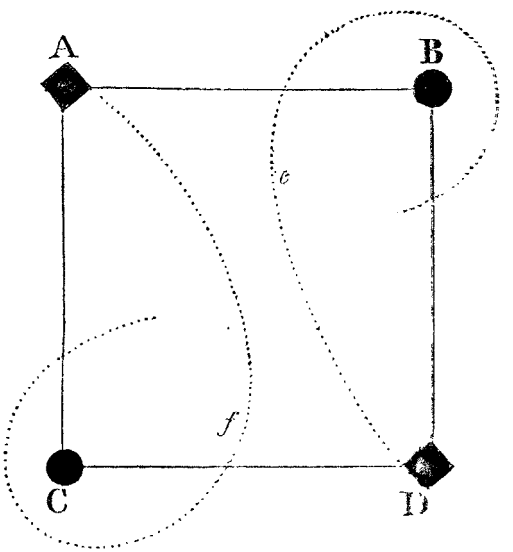


The two Gentlemen and the Lady join hands, advance from A B C to D E F and foot it; then the Lady at E and Gentleman at F hold up their hands, and the Gentleman at D passes under, they then hey, which finishes the figure.

N.B.—This Reel will take a tune of two parts in long measure played straight through, as the *Morpeth Rant, Fisher's Hornpipe,* &c. or a tune repeated in short measure, as the *Fairy Dance,* &c.; the figure must be applied to the music as follows:—To a tune of long measure, advanced with half a strain, lead under with half a strain, which together will take the first strain 𝄆, and the hey will take the second strain 𝄇, which finishes the tune and completes the Reel.

REEL OF FOUR.

To be danced by two Gentlemen and two Ladies.

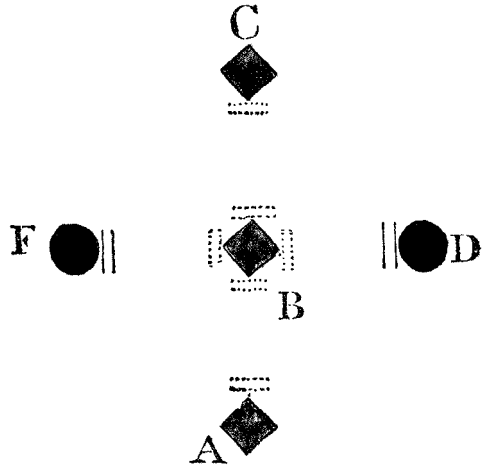


The Lady and Gentlemen at A C advance, meet, and turn; then the Lady and Gentlemen at B D meet and turn; the Lady and Gentleman at A B meet and turn; then the Lady and Gentleman at C D meet and turn; the Lady at A moves in the line *f*, the Lady at D in the line *e*, and hey with the Gentlemen at C D, which completes the Reel.

This Reel will take the same length of music as the New Reel of Three. Advance and turn with half a strain, then turn your partner with half a strain, which together will take the first strain $\frac{1}{1}$, and the hey will take the second strain $\frac{1}{1}$, and finish the Reel.

REEL OF FIVE.

To be danced by three Ladies and two Gentlemen, or three Gentlemen and two Ladies.



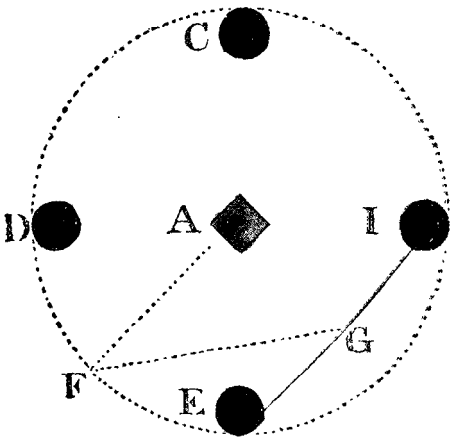
The Lady in the middle at B, heys with the Ladies at A C, then sets to them, then heys with the two Gentlemen at F D, and takes the place of the Gentleman at F, who will then occupy the centre: he then finishes the Reel by setting to the persons at F D, then heys with the Ladies at C A, and leaves one of them in the centre, so that they all progressively occupy every situation in the figure.

N.B.—This is the common Reel of Five, which I have added to those invented by myself to render the work more complete.

This Reel will take a tune repeated in long measure, as the *Morpeth Rant* or *Fisher's Hornpipe,* and the figure must be applied to the music as follows:—The heying with the Ladies at C A will take the first strain ⅃, and the setting will take another strain, which will be the first strain repeated ⅂, the heying across will take the first strain of the second part ⅃, and the setting will take another strain, which will repeat the second part ⅂, and finish the Reel.

REEL OF FIVE.

To be danced by four Ladies and one Gentleman, or four Gentlemen and one Lady.



The Lady at A and Gentlemen at EC strike the hey as soon as the Lady at A and Gentleman at E have passed each other, the Gentlemen at D I cross over between them; then as the Lady in returning has passed the Gentleman at C, who will now have attained the situation at E, they cross again, which bring them all into their original situations; the Lady then sets to each of the Gentlemen, then falls in and joins hands at F, they then hands quite round and back again; the Gentlemen then at E I hold up their hands and the Lady passes under at G, leading all the Gentlemen after her, to their places, and takes the situation of the Gentleman at I, who now occupies the centre to recommence the Reel.

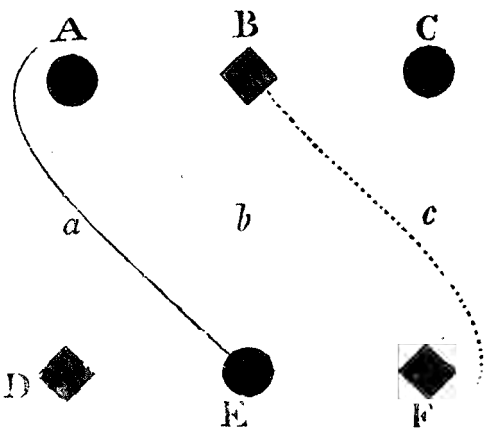
N.B.—In this Reel, if continued, the persons may if they please take the centre alternately, beginning at E and continuing to I C and D.

This figure, though it appears difficult, is easy to perform; it is merely a common hey with the Lady at A and Gentlemen at E C, and the other Gentleman has only to cross quickly between them as they pass.

This Reel will take a tune repeated in long measure, as the *Morpeth Rant*, *Fisher's Hornpipe*, &c. or a tune in short measure twice played through with repeats. The heying and crossing over will take the first strain ⌐, the setting in the centre will take another strain ⌐, hands round and back again will take the first strain of the second part ⌐, and the leading under to places will take another strain ⌐, which will repeat the second part, and finish the Reel.

REEL OF SIX.

To be danced by three Ladies and three Gentlemen.



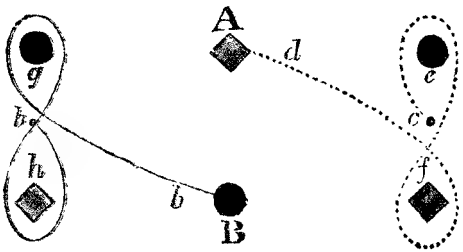
The Gentlemen and Lady at A B C join hands, the Ladies and Gentleman at D E F join hands, and all meet at *a b c* and foot it to each other, then return to their original places and foot again: the Lady at B then strikes the hey with the Lady at F and Gentleman at C; the Gentleman at E at the same time strikes the hey with the Lady at D and Gentleman at A; they then hands three round and back, top and bottom, then hey top and bottom, and the Reel is complete.

N.B.—This Reel will take the same length of music as the new Reel of Five, the advancing, setting, and retreating will take a strain in long measure 𝄄, the heying will take another strain, which will be the first strain repeated 𝄅. Hands three round top and bottom will take the first strain of the second part 𝄄, and the heying top and bottom will repeat the second strain 𝄅, and finish the Reel.

ANOTHER REEL OF SIX.

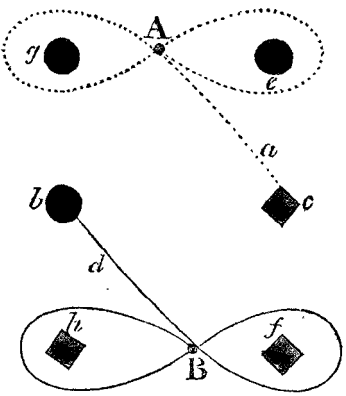
To be danced by three Ladies and three Gentlemen.

Fig. 1.



The Gentleman at B moves in the direction *b*, heys with the Lady and Gentleman at *g h*, and falls in at *b*; at the same time the Lady at A moves in the direction *d* and heys with the Gentleman and Lady at *e f* and falls in at *c*.

Fig. 2.

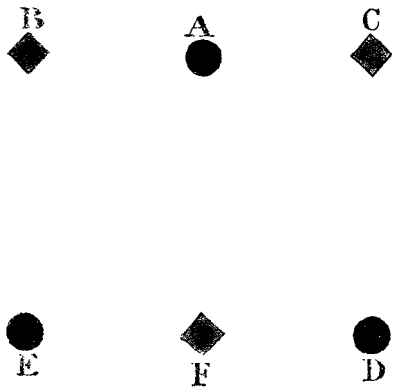


The Lady at *c* moves in the direction *a*, heys with the Gentlemen at *g e*, and falls into her former situation at A; while the Gentleman at *b* moves in the line *d*, heys with the Ladies at *h f*, and falls in at his former situation at B; the Lady at A sets alternately to the two Gentlemen, and the Gentleman at B to the Ladies, and Chain-figure six round, which finishes the Reel.

N.B.—This will take the same length of music as the other Reels of Six. The heying will take the first strain, then the heying back again will take another strain, which will be the first strain repeated, the setting will take a strain, being the first strain of the second part, and the Chain-figure will take another strain, which will repeat the second strain, and finish the Reel.

ANOTHER REEL OF SIX.

To be danced by three Ladies and three Gentlemen.



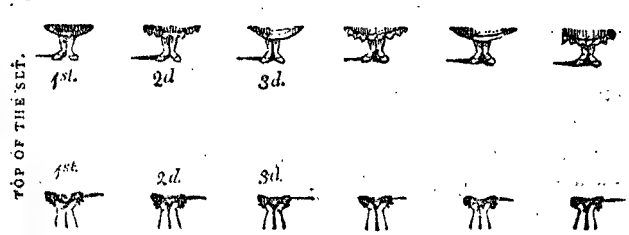
The Lady and Gentleman at C D, at A F, and B E, swing with the right hand, then with the left; the Lady at F heys with the Gentlemen at D E, while the Gentleman at A heys with the Ladies at B C; the Lady at F then sets to the Gentleman at E D alternately, and the Gentleman at A to the Ladies at B C, they then hand six round and back again, which finishes the Reel.

N.B.—This will take the same length of music as the former Reel of Six. The swinging with right and left hands will take a strain in long measure 𝄽, the heying will take another strain, which will be the first strain repeated 𝄆 𝄇, the setting will take the first part of the second strain 𝄽, and hands six round and back will take another strain, which will repeat the second part 𝄆 𝄇, and finish the Reel.

Of the Composition of a Country Dance.

The Construction of a Country Dance.

A Country Dance is formed of an indefinite number of persons, not less than six, but as many more as chuse; but that six persons are sufficient to perform any of the figures in this treatise, *(although Sir Roger de Coverley is generally performed by the whole company, however numerous, yet six persons are sufficient to perform every part of the figure,)* has been shewn by the diagrams. The persons composing a Country Dance are regularly disposed in two rows, the one consisting of Ladies, which is called the Ladies' side, and the other of Gentlemen, which is called the Gentlemen's side; every Lady is opposite a Gentleman, as the annexed figure will shew:—



The proportionate distance for the persons to stand at the commencement of a Country Dance, is about two feet and a half from each other; the distance from the Ladies' side to that of the Gentlemen's is about four feet and a half.

The top of the Dance or Set (that is from whence the dancing commences) is known thus:—the Ladies will always have the top of the Set on their right hands, and the Gentlemen on their left.

*Of Country-dance Music.**

Country Dances are performed to tunes of various lengths † and times, as $\frac{9}{8}$, $\frac{6}{8}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{2}{4}$, and common time,‡ which tunes are divided into 2, 3, 4, and sometimes 5 parts or strains, either in Long or Short Measure. A part or strain in Long Measure generally consists of eight bars in $\frac{9}{8}$, $\frac{6}{8}$, $\frac{2}{4}$, or common time, varying in their composition all the way through, sometimes for the sake of variety in the composition, instead of repeating the strains of eight bars, the whole sixteen bars will be written straight through; a part in Short Measure generally consists of eight bars to be repeated in $\frac{3}{8}$ or $\frac{2}{4}$ time,§ or four bars to be repeated in $\frac{9}{8}$, $\frac{6}{8}$, $\frac{3}{4}$, or common time,** as

* In music the strains or parts of a tune are divided by upright double bars thus, II—when the strain is repeated, two dots are added, thus, :II:

† Country Dances never contain any odd number of bars: the usual number in each strain are 4, 8, or 16; which is the greatest number.

‡ In the old Country-dance books, the Dances were frequently composed to $\frac{12}{8}$, $\frac{12}{4}$, $\frac{9}{4}$ $\frac{6}{4}$, and $\frac{3}{2}$ time, which time is now seldom or never used.

§ All tunes, in $\frac{2}{4}$ time, composed of semi-quavers, as Parisot's Hornpipe, the Corsair, &c. generally contain as many notes in each strain as tunes of the same number of bars in common time, (although of only half the value of time) being generally played slower, as a semi-quaver for a quaver, those tunes will take the same quantity of figure as tunes of an equal number of bars in common time.

** It frequently occurs in short measure, that the first strain will contain only four bars to be repeated, and the last strain will consist of eight bars written straight through.

this measure is only sufficient for a short Country Dance figure, each part is, therefore, repeated; otherwise no long Country Dance figures could be performed to tunes of this measure, as it is inadmissible for any figure to be divided between two strains of the music: the parts thus repeated become equal in length to two parts in Long Measure, not repeated. All Dances are composed to Tunes of the following measures:

Tunes of two parts, Long Measure.
Tunes of two parts, Short Measure.
Tunes of two parts, and Da Capo.*
Tunes of three parts, Long Measure.
Tunes of three parts, Short Measure.
Tunes of three parts, and Da Capo.
Tunes of four parts, Long Measure.
Tunes of four parts, Short Measure.
Tunes of four parts, and Da Capo.
Tunes of five parts.

Every Country-dance is composed of several figures,† the

* Da Capo is, when the parts that compose a tune have been played through, the first part is played again, so that a tune in long measure of two parts and Da Capo is equal to a tune of three parts; a tune of three parts and Da Capo is equal to a tune of four parts; and a tune of four parts and Da Capo is equal to a tune of five parts. But in short measure nothing is gained by the Da Capo—it runs thus;—the first part is played twice, the second part once, and then the first part again, which together make but four short parts, which it would have without the Da Capo, for without that, the second part, as I before observed, must be played twice.

† Although every Country Dance is formed of a number of figures, the whole movement united is called the figure of the

number of which depend on the music to which it is set;* the smallest number that can be used to a dance is two, and the greatest number is sixteen; the usual numbers are from three to eight; the following table will shew what number of figures can be used to all the different Country-dance tunes.

Tunes of Two Parts, Long or Short Measure, Single Figures, may have set to them,

2 Long Figures,
or 1 -- ditto -- and 2 Short Figures,
or ---------- 4 -- ditto.

dance; and as Country-dance tunes may be played twice over to one dance, the dance is then said to be a Double figure, so that any dance may be set to a Single or a Double Figure; the term figure in this sense is used thus:—

Question.—Pray, Sir, inform me the figure of this difficult dance?

Answer.—Madam, it is a Double Figure, and is whole figure at top, lead down the middle, up again, right and left, hands six round and back, and swing corners.

* The time that each Country-dance is intended to be played either quick, moderate, or slow, should be marked under or over the beginning of the tune, as in concert and other music; for should any tune be played either quicker or slower than the composer intended, it not only spoils the effect of the music, but frequently causes mistakes in setting and performing the figures, and is often the cause of disputes in the ball-room. To prevent mistakes in composing figures to the tune, and that no blame may fall on the musicians, every tune should be so played, that every part or strain in Long Measure, or strain repeated in Short, should take either one Long or two Short Figures.

Tunes of Three Parts, Long or Short Measure, and Tunes of Two Parts and Da Capo, Long Measure, Single Figures may have set to them,

3 Long Figures,
or 2 -- ditto, -- and 2 Short Figures,
or 1 -- ditto, -- and 4 -- ditto,
or ---------- 6 -- ditto.

Tunes of Three Parts, Long or Short Measure, and Tunes of Two Parts and Da Capo, Long Measure, Double Figures may have set to them,

6 Long Figures,
or 5 -- ditto -- and 2 Short Figures,
or 4 -- ditto -- and 4 -- ditto,
or 3 -- ditto -- and 6 -- ditto,
or 2 -- ditto -- and 8 -- ditto,
or 1 -- ditto -- and 10 -- ditto,
or ---------- 12 -- ditto.

Tunes of Four Parts, Long or Short Measure; Tunes of Three Parts and Da Capo, Long Measure, Single Figures; or Tunes of Two Parts, Long or Short Measure, Double Figures, may have set to them.

4 Long Figures,
or 3 -- ditto -- and 2 Short Figures,
or 2 -- ditto -- and 4 -- ditto,
or 1 -- ditto -- and 6 -- ditto,
or ---------- 8 -- ditto.

Tunes of Four Parts, Long or Short Measure, and Tunes of Three Parts and Da Capo, Long Measure, Double Figures, may have set to them,

8 Long Figures,
or 7 -- ditto -- and 2 Short Figures,
or 6 -- ditto -- and 4 -- ditto,
or 5 -- ditto -- and 6 -- ditto,
or 4 -- ditto -- and 8 -- ditto,
or 3 -- ditto -- and 10 -- ditto,
or 2 -- ditto -- and 12 -- ditto,
or 1 -- ditto -- and 14 -- ditto,
or ---------- 16 -- ditto.

Tunes of Four Parts and Da Capo, Long Measure, may have set to them,

5 Long Figures,
or 4 -- ditto -- and 2 Short Figures,
or 3 -- ditto -- and 4 -- ditto,
or 2 -- ditto -- and 6 -- ditto,
or 1 -- ditto -- and 8 -- ditto,
or ---------- 10 -- ditto.

It will be seen by the foregoing table, that every tune will take as many long and twice as many short figures as there are parts or strains in the music. I shall now give a list of all the Country-dance figures, divided into classes according to their lengths and uses, which will be followed by directions for forming them (I believe) into all the variety of dances they are capable of, except that (which I shall point out afterwards) of taking different figures from the same classes.

List of Figures used in Country Dancing.

DOUBLE WHOLE FIGURES PERFORMED AT TOP THAT BRING YOU BACK TO PLACES.

The three Ladies lead round the three Gentlemen, and the three Gentlemen lead round the three Ladies.

Hey contrary sides, and hey on your own sides.

Chase round two couple and back again.

LONG FIGURES PERFORMED AT TOP THAT BRING YOU BACK TO PLACES.

Whole figure at top.

Hands six round and back again.

The first Lady sets to the second Gentleman, and turns the third; the first Gentleman sets to the second Lady and turns the third.

The first Lady leads down the second Gentleman, and first Gentleman leads down the second Lady.

Hands across quite round and back again.

Set and change sides and back again.

Hands three round at top on the Ladies' side, and hands three round at top on the Gentlemen's side.

The top Lady hands three with the third couple; then the top Gentleman hands three with the third couple.

Whole figure on your own side.

Lead outside, or lead across.

Set and half right and left.

Set and change places and back again.

Hey on your own side.

First Lady turns the second Gentleman, and first Gentleman turns the second Lady.

Swing with right hands round one couple and back again.

The two Ladies cross over and set between the two Gentlemen, and the two Gentlemen cross over and set between the two Ladies.

The two Ladies cross over between the two Gentlemen and turn them, and the two Gentlemen cross over between the two Ladies, and turn them.

The two Ladies cross over between the two Gentlemen, back again, and turn; the two Gentlemen cross over between the two Ladies, back again, and turn.

The two Ladies cross over and set with the Gentlemen, and the two Gentlemen cross over and set with the Ladies.

Chain-figure six round.

All the Ladies and Gentlemen lead through.

The top couple lead up, and the second couple lead down and turn.

Chase round one couple and back again.

Chase round two couple.

Promenade.

Hands three round on the Ladies' side and pass under, and hands three round on the Gentlemen's side and pass under.

Top couple cast off, and second and third couple follow.

The top couple lead through the second couple, cast up, and and turn.

The first and third couple meet in the centre and return to their places.

Cast off two couple and lead up to the top.

The top Lady sets and passes down the middle, at the same time the top Gentleman casts off; then the Lady casts off, and the Gentleman sets and leads up.

The top couple lead through the second and third couple.

The two Ladies cross over between the two Gentlemen and turn, the two Gentlemen cross over between the two Ladies and turn.

Cast off two couple and back again.

LONG FIGURES PERFORMED IN THE CENTRE.

Whole figure at top.

Hands six round and back again.

Hands across quite round and back again.

Set and change sides and back again.

All the Ladies and Gentlemen lead through.

Lead outsides, or lead across.

Whole figure at bottom.

Set contrary corners.

Set and half right and left.

Set and change places and back again.

Turn corners.

Swing corners.

The Lady whole figure at bottom, and the Gentleman at top.

The Lady whole figure at top, and the Gentlemen at bottom.

The two Ladies cross over and set between the two Gentlemen, and the two Gentlemen cross over and set between the two Ladies.

The two Ladies cross over and turn the two Gentlemen, and the Gentlemen cross over and turn the two Ladies.

The two Ladies cross over between the two Gentlemen, back again, and turn; the two Gentlemen cross over between the two Ladies, back again, and turn.

The two Ladies cross over and set with the Gentlemen; the Gentlemen cross over and set with the two Ladies.

Chase round one couple and back again.

Set three across and set three in your places.

The second couple lead through the top couple, cast off, and turn.

Round top and bottom.

Round bottom and top.

Lead through top and bottom.

Lead through bottom and top.

Swing with right hands round one couple and back again.

Hands three round, and pass under on the Ladies' and Gentlemen's side.

LONG PROGRESSIVE FIGURES PERFORMED AT TOP THAT BRING YOU DOWN ONE COUPLE.

Lead down the middle and foot to the top couple.

Whole pousset.

Swing with right hand round one couple, then with left hand in the centre.

Swing with right hands, top and bottom.

Swing with right hands round two couple and lead up one.

Lead down the middle and cast round the top couple.

Cross over two couple and lead up one.

The top Lady sets between the second and third Gentlemen, and the top Gentleman sets between the second and third Ladies and turns.

SHORT FIGURES PERFORMED AT TOP THAT BRING YOU BACK TO PLACES.

Turn your partner.

The top Lady sets between the second and third Gentlemen, and the top Gentleman between the second and third Ladies.

Allemande.

Swing round your partner.

Two Ladies and two Gentlemen turn.

Foot in the centre.

The three Gentlemen turn the three Ladies.

Foot in the corners.

Lead down and cast up.

The first and third couples foot in the centre.

Hands four round.

Hands across, half round, and back again.

Half pousset, or draw.

Right and left.

Chain-figure four round.

Hands three with top and bottom couples.

Hands three on contrary sides.

The Ladies and Gentlemen pass round each other's situations.

Chase round one couple.

Retreat and advance.

SHORT FIGURES PERFORMED FROM THE CENTRE.

Turn your partner.

Allemande.

Swing round your partner.

Two Ladies and two Gentlemen turn.

Hands four round at top.

Hands four round at bottom.

Hands six round.

Foot in the corners.

Foot in the centre.

The Ladies and Gentlemen pass round each other's situation.

Hands across, half round, and back at top.

Hands across, half round, and back at bottom.

Half pousset, or draw.

Right and left.

Chain-figure four round.

Chase round one couple.

Hands three round with top and bottom couple.

Lead through the top.

Lead through the bottom.

Cast round the top.

Cast round the bottom.

SHORT PROGRESSIVE FIGURES PERFORMED AT TOP THAT BRING YOU DOWN ONE COUPLE.

Lead down the middle and up again.

Cast off one couple.

Cast off one couple, meet, and turn.

Cast off two couple and lead up one.

Cross over one couple and turn.

Swing round one couple.

From the foregoing Figures, and a few more which I shall have occasion to mention, all Country Dances are composed, which will be seen by the following Tables :—

TABLES
TO COMPOSE COUNTRY DANCES.

To compose Dances to Tunes of Two Parts, Long or Short Measure,* Single Figures.

	Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
With Two Long Figures.						
First dance.	1		2			
Second dance.		2	1			
With Three Figures, One Long and Two Short.						
	1			2		3
	1				3	2
			1		2 3	
		3		1		2
		3			2	1

* To all tunes in short measure the strains. or parts are always repeated, which make them equal to Tunes of the same number of strains in long measure played straight through; thus a tune of two parts in long measure played straight through, without a repeat, as "Richer's Hornpipe," "Speed the Plough," &c. will take the same figure as a tune in short measure, each part repeated, as "The Russian Dance," "Del Caro's Hornpipe," &c. To double figures the tunes in long measure are always repeated, and the tunes in short measure are played twice through with repeats.

Explanation of the Tables.

In the above and following tables, the perpendicular lines enclose the different classes of figures, and the horizontal lines the different dances, so that between every two lines a whole dance is contained.

For Example—The first dance under the title "With Three Figures, One Long and Two Short," the first figure (1) to be taken from any of the list under which it is marked, "Long Figures performed at Top that bring you to your Places;" second figure (2) to be taken from

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
With Four Short Figures.					
			1 2 3		4
			1 2	4	3
			1	3 4	2
				2 3 4	1

To Compose Dances to Tunes of Three Parts, Long or Short Measure, and Tunes of Two Parts and Da Capo, Long Measure, Single Figure.

To set them with Three Long Figures.					
1 2		3			
1	3	2			
	2 3	1			
To set them with Four Figures, Two Long and Two Short.					
1 2				4	3
1	4		2		3

"Short Figures performed at Top that bring you to your Places;"-the last figure (3) to be taken from the list "Short Progressive Figures."

Explanation of the last dance under the title, "With Three Figures, One Long and Two Short;" the first figure is to be taken from the list, "Short Progressive Figures," the second figure from "Short Figures performed from the Centre," the third from "Long Figures performed from the Centre," and so through all the tables. The figures are to be used in the succession in which they are numbered, 1, 2, 3, &c. *For instance*, the last dance under the title, "With Four Short Figures," the first figure (1) is here taken from the last class, "Short Progressive Figures," 2, 3, and 4, from "Short Figures performed in the Centre." It will be seen by the examples I have given, that by this system, not only all the variety the classes of figures are capable of is presented at one view, but the different figures in each class may be varied with each other to a very great extent; for example, the first dance on the list, "With Two Long Figures," the first from "Whole Figures performed at Top, that bring you to your Places," for this one figure there is the choice of that whole list, the second from "Long Progressive Figures;" here is again the choice of that whole list, by which it is evident, that, to dances of three or four parts, figures may be set almost innumerable.

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1		2		3 4	
1	4			3	2
	2	1		3 4	
	4	1		2 3	
	4	3	1 2		
	3 4		1		2
	3 4			2	1

To set them with Five Figures, One Long and Four Short.

1			2 3 4		5
1			2 3	5	4
1			2	4 5	3
1				3 4 5	2
		1		2 3 4 5	
		5	1 2 3 4		
	5		1 2 3		4
		3	1 2	4 5	
	5		1 2	4	3
3			1 2	5	4
	3		1	4 5	2
	5		1 2	3 4	2
	5			2 3 4	1
	3			2 4 5	1

To set them with Six Short Figures.

			1 2 3 4 5		6
			1 2 3 4	6	5
			1 2 3	5 6	4
			1 2	4 5 6	3
			1	3 4 5 6	2
				2 3 4 5 6	1

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.

To compose Dances to Tunes of Three Parts, Long or Short Measure, and Tunes of Two Parts and Da Capo, Long Measure, Double Figure.

To set them with Six Long Figures.

1 2 3 4 5		6			
1 2 3 4	6	5			
1 2 3 -	5 6	4			
1 2	4 5 6	3			
1	3 4 5 6	2			
	2 3 4 5 6	1			

To set them with Seven Figures, Five Long and Two Short.

1 2 3 4 5			6		7
1 2 3 4 5				7	6
1 2 3 4		7	5 6		
1 2 3 4		5		6 7	
1 2 3 4	7			6	5
1 2 3 4	7		5		6
1 4 5 6		7	2 3		
1 2 5 6		7	3 4		
1 2 3 6		7	4 5		
1 2 3	7	6	4 5		
1 2 3	5	4		6 7	
1 2 3	7	4		5 6	
1 2 3	6 7			5	4
1 2 3	6 7		4	5	
1 2	6 7	5	3 4		
1 2	4 5	3		6 7	
1 2	6 7	3		4 5	
1 2	5 6 7		3		4

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1 2	5 6 7			4	3
1 2	4 7	3		5 6	
1	3 4 5	2		6 7	
1	3 4 7	2		5 6	
1	3 6 7	2		4 5	
1	5 6 7	2		3 4	
1	5 6 7	4	2 3		
1	4 5 6 7		2		3
1	4 5 6 7			3	2
	4 5 6 7	1		2 3	
	2 5 6 7	1		3 4	
	2 3 6 7	1		4 5	
	2 3 4 7	1		5 6	
	2 3 4 5	1		6 7	
3 4 5 6		7	1 2		
3 4 5	7	6	1 2		
3 4	6 7	5	1 2		
3	5 6 7	4	1 2		
	4 5 6 7	3	1 2		
	3 4 5 6 7		1		2
	3 4 5 6 7			2	1

To set them with Eight Figures, Four Long and Four Short.

1 2 3 4			5 6 7		8
1 2 3 4			5 6	8	7
1 2 3 4			5	7 8	6
1 2 3 4				6 7 8	5
1 4 5 6			2 3	8	7
1 2 5 6			3 4	8	7
1 2 3 6			4 5	8	7
1 2 3		8	4 5 6 7		
1 2 3	8		4 5 6		7
1 2 3		6	4 5	7 8	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1 2 3	8		4 5	7	6
1 2 3	8		4	6 7	5
1 2 3	6		4	7 8	5
1 2 3		4		5 6 7 8	
1 2 3	8			5 6 7	4
1 2 3	6			5 7 8	4
1 6 7		8	2 3 4 5		
1 4 7		8	2 3 5 6		
1 4 5		8	2 3 6 7		
1 2	8	7	3 4 5 6		
1 2	7 8		3 4 5		6
1 2	7 8		3 4	6	— 5
1 2	8	5	3 4	6 7	
1 2	6	5	3 4	7 8	
1 2	5 8		3	6 7	4
1 2	5 6		3	7 8	4
1 2	7 8		3	5 6	4
1 2	4	3		5 6 7 8	
1 2	8	3		4 5 6 7	
1 2	6	3		4 5 7 8	
1 2	7 8			4 5 6	3
1 2	5 6			4 7 8	3
1 2	5 8			4 6 7	3
1 6	8	7	2 3 4 5		
1 4	8	7	2 3 5 6		
1 4	6	5	2 3	7 8	
1 4	7 8		2 3	6	5
1	7 8	6	2 3 4 5		
1	6 7 8		2 3 4		5
1	6 7 8		2 3	5	4
1	7 8	4	2 3	5 6	
1	5 6	4	2 3	7 8	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1	5 8	4	2 3	6 7	
1	6 7 8		2	4 5	3
1	4 7 8		2	5 6	3
1	4 5 8		2	6 7	3
1	4 5 6		2	7 8	3
1	3 4	2		5 6 7 8	
1	3 8	2		4 5 6 7	
1	3 6	2		4 5 7 8	
1	5 6	2		3 4 7 8	
1	5 8	2		3 4 6 7	
1	7 8	2		3 4 5 6	
1	6 7 8			3 4 5	2
1	4 5 6			3 7 8	2
1	4 5 8			3 6 7	2
1	4 7 8			3 5 6	2
	2 3 4	1		5 6 7 8	
	2 3 8	1		4 5 6 7	
	2 3 6	1		4 5 7 8	
	2 5 8	1		3 4 6 7	
	2 7 8	1		3 4 5 6	
	6 7 8	1	2 3 4 5		
	4 5 6	1	2 3 7 8		
	4 7 8	1	2 3 5 6		
5 6 7		8	1 2 3 4		
3 6 7		8	1 2 4 5		
3 4 7		8	1 2 5 6		
3 4 5		8	1 2 6 7		
	6 7 8	5	1 2 3 4		
5 6	8	7	1 2 3 4		
3 4	8	7	1 2 5 6		
3 6	8	7	1 2 4 5		
5	7 8	6	1 2 3 4		

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
3	7 8	6	1 2 4 5		
	5 6 7 8		1 2 3		4
3 4 5 6			1 2	8	7
3 4 5		6	1 2	7 8	
3 4 5	8		1 2	7	6
3 4	6	5	1 2	7 8	
3 4	8	5	1 2	6 7	
3 4	7 8		1 2	6	5
	5 6 7 8		1	3 4	2
	3 6 7 8		1	4 5	2
	3 4 7 8		1	5 6	2
	3 4 5 8		1	6 7	2
	3 4 5 6		1	7 8	2
	5 6 7 8			2 3 4	1
	3 6 7 8			2 4 5	1
	3 4 7 8			2 5 6	1
	3 4 5 8			2 6 7	1
	3 4 5 6			2 7 8	1

To set them with Nine Figures, Three Long and Six Short.

1 2 3			4 5 6 7 8		9
1 2 3			4 5 6 7	9	8
1 2 3			4 5 6	8 9	7
1 2 3			4 5	7 8 9	6
1 2 3			4	6 7 8 9	5
1 2 3				5 6 7 8 9	4
1 2 5			3 4 6 7 8		9
1 2 7			3 4 5 6 8		9
1 2		9	3 4 5 6 7 8		
1 2	9		3 4 5 6 7		8
1 2	9		3 4 5 6	8	7
1 2		7	3 4 5 6	8 9	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1 2	9		3 4 5	7 8	6
1 2	7		3 4 5	8 9	6
1 2	5		3 4	6 7 8 9	
1 2	7		3 4	6 8 9	5
1 2	9		3 4	6 7 8	5
1 2	9		3	5 6 7 8	4
1 2	7		3	5 6 8 9	4
1 2	5		3	6 7 8 9	4
1 2		3		4 5 6 7 8 9	
1 2	9			4 5 6 7 8	3
1 2	7			4 5 6 8 9	3
1 2	5			4 6 7 8 9	3
1 4 7			2 3 5 6 8		9
1 6 7			2 3 4 5 8		9
1 4 7			2 3 5 6	9	8
1 6	9		2 3 4 5	8	7
1 4	9		2 3	6 7 8	5
1 4	7		2 3	6 8 9	5
1 4		5	2 3	6 7 8 9	
1 4		7	2 3 5 6	8 9	
1 6		7	2 3 4 5	8 9	
1 8		9	2 3 4 5 6 7		
1	9	8	2 3 4 5 6 7		
1	8 9		2 3 4 5 6		7
1	8 9		2 3 4 5	7	6
1	9	6	2 3 4 5	7 8	
1	7	6	2 3 4 5	8 9	
1	6 7		2 3 4	8 9	5
1	6 9		2 3 4	7 8	5
1	8 9		2 3 4	6 7	5
1	5	4	2 3	6 7 8 9	
1	7	4	2 3	5 6 8 9	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1	9	4	2 3	5 6 7 8	
1	8 9		2 3	5 6 7	4
1	6 7		2 3	5 8 9	4
1	6 9		2 3	5 7 8	4
1	4 5		2	6 7 8 9	3
1	4 9		2	5 6 7 8	3
1	4 7		2	5 6 8 9	3
1	6 7		2	4 5 8 9	3
1	8 9		2	4 5 6 7	3
1	3	2		4 5 6 7 8 9	
1	9	2		3 4 5 6 7 8	
1	5	2		3 4 6 7 8 9	
1	7	2		3 4 5 6 8 9	
1	4 5			3 6 7 8 9	2
1	4 7			2 5 6 8 9	3
1	4 9			3 5 6 7 8	2
1	6 7			3 4 5 8 9	2
1	6 9			3 4 5 7 8	2
1	8 9			3 4 5 6 7	2
	2 3	1		4 5 6 7 8 9	
	2 5	1		3 4 6 7 8 9	
	2 7	1		3 4 5 6 8 9	
	2 9	1		3 4 5 6 7 8	
	4 5	1		2 3 6 7 8 9	
	4 7	1		2 3 5 6 8 9	
	4 9	1		2 3 5 6 7 8	
	6 7	1		2 3 4 5 8 9	
	6 9	1		2 3 4 5 7 8	
	8 9	1		2 3 4 5 6 7	
7 8		9	1 2 3 4 5 6		
3 4		9	1 2 5 6 7 8		
3 6		9	1 2 4 5 7 8		

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
3 8		9	1 2 4 5 6 7		
5 6		9	1 2 3 4 7 8		
5 8		9	1 2 3 4 6 7		
	8 9	7	1 2 3 4 5 6		
	7 8 9		1 2 3 4 5		6
5 6 7			1 2 3 4	9	8
5 6		7	1 2 3 4	8 9	
3 6 7			1 2 4 5	9	8
3 4 7			1 2 5 6	9	8
3 4 5			1 2 6 7	9	8
3 6		7	1 2 4 5	8 9	
3 4		7	1 2 5 6	8 9	
	6 7	5	1 2 3 4	8 9	
	7 8 9		1 2 3 4	6	5
	8 9	5	1 2 3 4	6 7	
	7 8 9		1 2 3	5 6	4
	5 6 7		1 2 3	8 9	4
	5 8 9		1 2 3	6 7	4
	5 6 9		1 2 3	7 8	4
	4 5	3	1 2	6 7 8 9	
	4 9	3	1 2	5 6 7 8	
	4 7	3	1 2	5 6 8 9	
	6 9	3	1 2	4 5 7 8	
	6 7	3	1 2	4 5 8 9	
	8 9	3	1 2	4 5 6 7	
	5 6 7		1 2	4 8 9	3
	7 8 9		1 2	4 5 6	3
	5 6 9		1 2	4 7 8	3
	5 8 9		1 2	4 6 7	3
3 4 5			1 2	7 8 9	6
3 4		5	1 2	6 7 8 9	
3 4	9		1 2	6 7 8	5

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
3 4	7		1 2	6 8 9	5
3	5	4	1 2	6 7 8 9	
3	7	4	1 2	5 6 8 9	
3	9	4	1 2	5 6 7 8	
3	6 7		1 2	5 8 9	4
3	8 9		1 2	5 6 7	4
3	6 9		1 2	5 7 8	4
	7 8 9		1	3 4 5 6	2
	5 6 7		1	3 4 8 9	2
	5 6 9		1	3 4 7 8	2
	5 8 9		1	3 4 6 7	2
	3 4 5		1	6 7 8 9	2
	3 4 7		1	5 6 8 9	2
	3 4 9		1	5 6 7 8	2
	3 6 7		1	4 5 8 9	2
	3 6 9		1	4 5 7 8	2
	3 8 9		1	4 5 6 7	2
	7 8 9			2 3 4 5 6	1
	5 6 7			2 3 4 8 9	1
	3 4 5			2 6 7 8 9	1
	3 4 7			2 5 6 8 9	1
	3 4 9			2 5 6 7 8	1
	3 6 7			2 4 5 8 9	1
	3 6 9			2 4 5 7 8	1
	3 8 9			2 4 5 6 7	1
	5 6 9			2 3 4 7 8	1
	5 8 9			2 3 4 6 7	1

To set them with Ten Figures, Two Long and Eight Short.

1 2			3 4 5 6 7 8 9		10
1 2			3 4 5 6 7 8	10	9
1 2			3 4 5 6 7	9 10	8

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1 2			3 4 5 6	8 9 10	7
1 2			3 4 5	7 8 9 10	6
1 2			3 4	6 7 8 9 10	5
1 2			3	5 6 7 8 9 10	4
1 2				4 5 6 7 8 9 10	3
1 4			2 3 5 6 7 8 9		10
1 6			2 3 4 5 7 8 9		10
1 8			2 3 4 5 6 7 9		10
1 4			2 3	6 7 8 9 10	5
1 4			2 3 5 6	8 9 10	7
1 4			2 3 5 6 7 8	10	9
1 6			2 3 4 5	8 9 10	7
1 6			2 3 4 5 7 8	10	9
1 8			2 3 4 5 6 7	10	9
1		8	2 3 4 5 6 7	9 10	
1		6	2 3 4 5	7 8 9 10	
1		4	2 3	5 6 7 8 9 10	
1	10		2 3 4 5 6 7	9	8
1	10		2 3 4 5 6 7 8		9
1	10		2 3 4 5 6	8 9	7
1	10		2 3 4 5	7 8 9	6
1	10		2 3 4	6 7 8 9	5
1	10		2 3	5 6 7 8 9	4
1	10		2	4 5 6 7 8 9	3
1	10			3 4 5 6 7 8 9	2
1	8		2 3 4 5 6	9 10	7
1	8		2 3 4 5	7 9 10	6
1	8		2 3 4	6 7 9 10	5
1	8		2 3	5 6 7 9 10	4
1	8		2	4 5 6 7 9 10	3
1	8			3 4 5 6 7 9 10	2
1	6		2 3 4	7 8 9 10	5

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1	6		2 3	5 7 8 9 10	4
1	6		2	4 5 7 8 9 10	3
1	6			3 4 5 7 8 9 10	2
1	4		2	5 6 7 8 9 10	3
1	4			3 5 6 7 8 9 10	2
1		2		3 4 5 6 7 8 9 10	
1		4	2 3	5 6 7 8 9 10	
1		6	2 3 4 5	7 8 9 10	
1		8	2 3 4 5 6 7	9 10	
1		10	2 3 4 5 6 7 8 9		
1	4		2	5 6 7 8 9 10	3
1	6		2 3 4	7 8 9 10	5
1	8		2 3 4 5 6	9 10	7
1	10		2 3 4 5 6 7 8		9
1	4			3 5 6 7 8 9 10	2
1	6			3 4 5 7 8 9 10	2
1	8			3 4 5 6 7 9 10	2
1	10			3 4 5 6 7 8 9	2
9		10	1 2 3 4 5 6 7 8		
7		10	1 2 3 4 5 6 8 9		
	10	9	1 2 3 4 5 6 7 8		
5		10	1 2 3 4 6 7 8 9		
7		10	1 2 3 4 5 6 8 9		
3		10	1 2 4 5 6 7 8 9		
	9 10		1 2 3 4 5 6 7		8
3	10		1 2 4 5 6 7 8		9
5	10		1 2 3 4 6 7 8		9
7	10		1 2 3 4 5 6 8		9
7 8			1 2 3 4 5 6	10	9
7	10		1 2 3 4 5 6	9	8
7		8	1 2 3 4 5 6	9 10	
3		8	1 2 4 5 6 7	9 10	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
3	10		1 2 4 5 6 7	9	8
5	8		1 2 3 4 6 7	9 10	
5	10		1 2 3 4 6 7	9	8
	9 10		1 2 3 4 5	7 8	6
	7 8		1 2 3 4 5	9 10	9
	7 10		1 2 3 4 5	8 9	9
3 4			1 2 5 6 7 8 9		10
3 6			1 2 4 5 7 8 9		10
3 8			1 2 4 5 6 7 9		10
5 6			1 2 3 4 7 8 9		10
5 8			1 2 3 4 6 7 9		10
7 8			1 2 3 4 5 6 9		10
3 4			1 2 5 6 7 8	10	9
3 6			1 2 4 5 7 8	10	9
3 8			1 2 4 5 6 7	10	9
5 6			1 2 3 4 7 8	10	9
5 8			1 2 3 4 6 7	10	9
3 4			1 2 5 6 7	9 10	8
5 6			1 2 3 4 7	9 10	8
3	8		1 2 4 5 6	9 10	7
3	10		1 2 4 5 6	8 9	7
5	8		1 2 3 4 6	9 10	7
5	10		1 2 3 4 6	8 9	7
5 6			1 2 3 4	8 9 10	7
5	10		1 2 3 4	7 8 9	6
5	8		1 2 3 4	7 9 10	6
5		6	1 2 3 4	7 8 9 10	
	6	5	1 2 3 4	7 8 9 10	
	8	5	1 2 3 4	6 7 9 10	
	10	5	1 2 3 4	6 7 8 9	
	7 8		1 2 3 4	6 9 10	5
	9 10		1 2 3 4	6 7 8	5

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
	7 10		1 2 3 4	6 8 9	5
	9 10		1 2 3	5 6 7 8	4
	7 8		1 2 3	5 6 9 10	4
	7 10		1 2 3	5 6 8 9	4
	5 6		1 2 3	7 8 9 10	4
	5 8		1 2 3	6 7 9 10	4
	5 10		1 2 3	6 7 8 9	4
3 4			1 2 5	7 8 9 10	6
3	6		1 2 4	7 8 9 10	5
3	8		1 2 4	6 7 9 10	5
3	10		1 2 4	6 7 8 9	5
3 4			1 2	6 7 8 9 10	5
3		4	1 2	5 6 7 8 9 10	
3	6		1 2	5 7 8 9 10	4
3	8		1 2	5 6 7 9 10	4
3	10		1 2	5 6 7 8 9	4
	4	3	1 2	5 6 7 8 9 10	
	6	3	1 2	4 5 7 8 9 10	
	8	3	1 2	4 5 6 7 9 10	
	10	3	1 2	4 5 6 7 8 9	
	5 6		1 2	4 7 8 9 10	3
	5 8		1 2	4 6 7 9 10	3
	5 10		1 2	4 6 7 8 9	3
	7 8		1 2	4 5 6 9 10	3
	7 10		1 2	4 5 6 8 9	3
	9 10		1	3 4 5 6 7 8	2
	5 8		1	3 4 6 7 9 10	2
	5 10		1	3 4 6 7 8 9	2
	7 8		1	3 4 5 6 9 10	2
	7 10		1	3 4 5 6 8 9	2
	3 4		1	5 6 7 8 9 10	2
	3 6		1	4 5 7 8 9 10	2

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
	3 8		1	4 5 6 7 9 10	2
	3 10		1	4 5 6 7 8 9	2
	2	1		3 4 5 6 7 8 9 10	
	4	1		2 3 5 6 7 8 9 10	
	6	1		2 3 4 5 7 8 9 10	
	8	1		2 3 4 5 6 7 9 10	
	10	1		2 3 4 5 6 7 8 9	
	9 10			2 3 4 5 6 7 8	1
	3 4			2 5 6 7 8 9 10	1
	3 6			2 4 5 7 8 9 10	1
	3 8			2 4 5 6 7 9 10	1
	3 10			2 4 5 6 7 8 9	1
	5 6			2 3 4 7 8 9 10	1
	5 8			2 3 4 6 7 9 10	1
	5 10			2 3 4 6 7 8 9	1
	7 8			2 3 4 5 6 9 10	1
	7 10			2 3 4 5 6 8 9	1

To set them with Eleven Figures, One Long and Ten Short.

1			2 3 4 5 6 7 8 9 10		11
1			2 3 4 5 6 7 8 9	11	10
1			2 3 4 5 6 7 8	10 11	9
1			2 3 4 5 6 7	9 10 11	8
1			2 3 4 5 6	8 9 10 11	7
1			2 3 4 5	7 8 9 10 11	6
1			2 3 4	6 7 8 9 10 11	5
1			2 3	5 6 7 8 9 10 11	4
1			2	4 5 6 7 8 9 10 11	3
1				3 4 5 6 7 8 9 10 11	2
	11		1 2 3 4 5 6 7 8 9		10
9			1 2 3 4 5 6 7 8	11	10

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
		9	1 2 3 4 5 6 7 8	10 11	
	11		1 2 3 4 5 6 7 8	10	9
3			1 2 4 5 6 7 8 9 10		11
5			1 2 3 4 6 7 8 9 10		11
7			1 2 3 4 5 6 8 9 10		11
	11		1 2 3 4 5 6 7	9 10	8
	9		1 2 3 4 5 6 7	10 11	8
3			1 2 4 5 6 7 8	10 11	9
5			1 2 3 4 6 7 8	10 11	9
7			1 2 3 4 5 6 8	10 11	9
7			1 2 3 4 5 6	9 10 11	8
	9		1 2 3 4 5 6	8 10 11	7
	11		1 2 3 4 5 6	8 9 10	7
		7	1 2 3 4 5 6	8 9 10 11	
3			1 2 4 5 6 7	9 10 11	8
5			1 2 3 4 6 7	9 10 11	8
	7		1 2 3 4 5	8 9 10 11	6
	9		1 2 3 4 5	7 8 10 11	6
	11		1 2 3 4 5	7 8 9 10	6
3			1 2 4 5 6	8 9 10 11	7
5			1 2 3 4 6	8 9 10 11	7
5			1 2 3 4	7 8 9 10 11	6
		5	1 2 3 4	6 7 8 9 10 11	
	7		1 2 3 4	6 8 9 10 11	5
	9		1 2 3 4	6 7 8 10 11	5
	11		1 2 3 4	6 7 8 9 10	5
3			1 2 4 5	7 8 9 10 11	6
	5		1 2 3	6 7 8 9 10 11	4
	7		1 2 3	5 6 8 9 10 11	4
	9		1 2 3	5 6 7 8 10 11	4
	11		1 2 3	5 6 7 8 9 10	4

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
3			1 2 4	6 7 8 9 10 11	5
3			1 2	5 6 7 8 9 10 11	4
	5		1 2	4 6 7 8 9 10 11	3
	7		1 2	4 5 6 8 9 10 11	3
	9		1 2	4 5 6 7 8 10 11	3
	11		1 2	4 5 6 7 8 9 10	3
		3	1 2	4 5 6 7 8 9 10 11	
	3		1	4 5 6 7 8 9 10 11	2
	5		1	3 4 6 7 8 9 10 11	2
	7		1	3 4 5 6 8 9 10 11	2
	9		1	3 4 5 6 7 8 10 11	2
	11		1	3 4 5 6 7 8 9 10	2
		1		2 3 4 5 6 7 8 9 10 11	
	3			2 4 5 6 7 8 9 10 11	1
	5			2 3 4 6 7 8 9 10 11	1
	7			2 3 4 5 6 8 9 10 11	1
	9			2 3 4 5 6 7 8 10 11	1
	11			2 3 4 5 6 7 8 9 10	1

To set them with Twelve Short Figures.

			1 2 3 4 5 6 7 8 9 10 11		12
			1 2 3 4 5 6 7 8 9 10	12	11
			1 2 3 4 5 6 7 8 9	11 12	10
			1 2 3 4 5 6 7 8	10 11 12	9
			1 2 3 4 5 6 7	9 10 11 12	8
			1 2 3 4 5 6	8 9 10 11 12	7
			1 2 3 4 5	7 8 9 10 11 12	6
			1 2 3 4	6 7 8 9 10 11 12	5
			1 2 3	5 6 7 8 9 10 11 12	4
			1 2	4 5 6 7 8 9 10 11 12	3
			1	3 4 5 6 7 8 9 10 11 12	2
				2 3 4 5 6 7 8 9 10 11 12	1

To compose Dances to Tunes of Four Parts, Long or Short Measure, Single Figure; Tunes of Two Parts, Long or Short Measure, Double Figure; Tunes of Three Parts and Da Capo, Long Measure, Single Figure.

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
To set them with Four Long Figures.					
1 2 3		4			
1 2	4	3			
	2 3 4	1			
To set them with Five Figures, Three Long and Two Short.					
1 2 3			4		5
1 2 3				5	4
1 2		5	3 4		
1 2		3		4 5	
1 2	5			4	3
1 2	5		3		4
1	5	4	2 3		
1	3	2		4 5	
1	5	2		3 4	
1	4 5		2		3
1	4 5			3	2

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
To set them with Six Figures, Two Long and Four Short.					
1 2			3 4 5		6
1 2			3 4	6	5
1 2			3	5 6	4
1 2				4 5 6	3
1 4			2 3	6	5
1 4			2 3 5		6
1			2 3 4	6	5
1		6	2 3 4 5		
1		4	2 3	5 6	
1	6		2 3	5	4
1	4		2	5 6	3
1	6		2	4 5	3
1		2		3 4 5 6	
1	6			3 4 5	2
1	4			3 5 6	2
5		6	1 2 3 4		
3		6	1 2 4 5		
	5 6		1 2 3		4
3 4			1 2	6	5
3	6		1 2 4		5
3	6		1 2	5	4
3		4	1 2	5 6	
	4	3	1 2	5 6	
	6	3	1 2	4 5	
	5 6		1 2	4	3
	5 6		1	3 4	2
	3 6		1	4 5	2
	3 4		1	5 6	2
	2	1		3 4 5 6	
	6	1		2 3 4 5	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
	4	1		2 3 5 6	
	5 6			2 3 4	1
	3 6			2 4 5	1
	3 4			2 5 6	1

To set them with Seven Figures, One Long and Six Short.

1			2 3 4 5 6		7
1			2 3 4 5	7	6
1			2 3 4	6 7	5
1			2 3	5 6 7	4
1			2	4 5 6 7	3
1				3 4 5 6 7	2
		7	1 2 3 4 5 6		
	7		1 2 3 4 5		6
	7		1 2 3 4	6	5
		5	1 2 3 4	6 7	
3			1 2 4 5 6		7
3			1 2 4 5	7	6
3			1 2 4	6 7	5
3			1 2	5 6 7	4
5			1 2 3 4	7	6
	7		1 2 3	5 6	4
	5		1 2 3	6 7	4
		3	1 2	4 5 6 7	
	7		1 2	4 5 6	3
	5		1 2	4 6 7	3
	3		1	4 5 6 7	2
	5		1	3 4 6 7 —	2
	7		1	3 4 5 6	2
		1		2 3 4 5 6 7	
	3			2 4 5 6 7	1
	5			2 4 3 6 7	1

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
To set them with Eight Short Figures.					
			1 2 3 4 5 6 7		8
			1 2 3 4 5 6	8	7
			1 2 3 4 5	7 8	6
			1 2 3 4	6 7 8	5
			1 2 3	5 6 7 8	4
			1 2	4 5 6 7 8	3
			1	3 4 5 6 7 8	2
				2 3 4 5 6 7 8	1
To compose Dances to Tunes of five Parts, Single Figure, and Tunes of four Parts and Da Capo, Long Measure, Single Figure.					
To set them with Five Long Figures.					
1 2 3 4		5			
1 2 3	5	4			
1 2	4 5	3			
1	3 4 5	2			
	2 3 4 5	1			
To set them with Six Figures, Four Long and Two Short.					
1 2 3 4			5		6
1 2 3 4				6	5
1 2 3		4		5 6	
1 2 3	6			5	4
1 2 3		6	4 5		
1 2 3	6		4		5
1 2 5		6	3 4		
1 4 5		6	2 3		
1 2	6	5	3 4		
1 2	4	3		5 6	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1 2	6	3		4 5	
1 2	5 6		3		4
1 2	5 6			4	3
1 4	6	5	2 3		
1	5 6	4	2 3		
1	4 5 6		2		3
1	3 4	2		5 6	
1	5 6	2		3 4	
1	4 5 6			3	2
3 4 5		6	1 2		
3 4	6	5	1 2		
3	5 6	4	1 2		
	4 5 6	3	1 2		
	3 4 5 6		1		2
	2 3 4	1		5 6	
	2 3 6	1		4 5	
	2 5 6	1		3 4	
	4 5 6	1		2 3	
	3 4 5 6			2	1

To set them with Seven Figures, Three Long and Four Short.

1 2 3			4 5 6		7
1 2 3			4 5	7	6
1 2 3			4	6 7	5
1 2 3				5 6 7	4
1 4 5			2 3	7	6
1 2 5			3 4	7	6
1 2		3		4 5 6 7	
1 2	7			4 5 6	3
1 2	5			4 6 7	3
1 2		7	3 4 5 6		
1 2	7		3 4 5		6

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1 2	7		3 4	6	5
1 2		5	3 4	6 7	
1 2	7		3	5 6	4
1 2	5		3	6 7	4
1 4		5	2 3	6 7	
1 4	7		2 3	6	5
1 6		7	2 3 4 5		
1	3	2		4 5 6 7	
1	7	2		3 4 5 6	
1	5	2		3 4 6 7	
1	7	6	2 3 4 5		
1	6 7		2 3 4		5
1	5	4	2 3	6 7	
1	7	4	2 3	5 6	
1	6 7		2 3	5	4
1	6 7		2	4 5	3
1	4 7		2	5 6	3
1	4 5		2	6 7	3
1	6 7			3 4 5	2
1	4 7			3 5 6	2
1	4 5			3 6 7	2
5 6		7	1 2 3 4		
5	7	6	1 2 3 4		
	6 7	5	1 2 3 4		
	5 6 7		1 2 3		4
3 4 5			1 2 6		7
3 4	7		1 2 5		6
3	6 7		1 2 4		5
3 4 5			1 2	7	6
3 4	7		1 2	6	5
3 4		5	1 2	6 7	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
3	5 4		1 2	6 7	
3	7	4	1 2	5 6	
3	6 7		1 2	5	4
	5 6 7		1 2	4	3
	4 5	3	1 2	6 7	
	4 5	3	1 2	6 7	
	6 7	3	1 2	4 5	
	5 6 7		1	3 4	2
	3 4 5		1	6 7	2
	3 6 7		1	4 5	2
	3 4 7		1	5 6	2
	2 3	1		4 5 6 7	
	2 5	1		3 4 6 7	
	2 7	1		3 4 5 6	
	4 5	1		2 3 6 7	
	4 7	1		2 3 5 6	
	5 6 7			2 3 4	1
	3 4 5			2 6 7	1
	3 6 7			2 4 5	1
	3 4 7			2 5 6	1

To set them with Eight Figures, Two Long and Six Short.

1 2				4 5 6 7 8	3
1 2			3 4	6 7 8	5
1 2			3 4 5 6	8	7
1 2			3 4 5	7 8	6
1 2			3 4 5 6 7		8
1		6	2 3 4 5	7 8	
1	6		2 3 4	7 8	5
1		4	2 3	5 6 7 8	
1	8		2 3 4	6 7	5
1	4		2	5 6 7 8	3

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1	8			3 4 5 6 7	2
1	6			3 4 5 7 8	2
1	4			3 5 6 7 8	2
1		2		3 4 5 6 7 8	
1		8	2 3 4 5 6 7		
5 6			1 2 3 4	8	7
	6	5	1 2 3 4	7 8	
3		6	1 2 4 5	7 8	
3		4	1 2	5 6 7 8	
3 4			1 2	6 7 8	5
	4	3	1 2	5 6 7 8	
	2	1		3 4 5 6 7 8	
	4	1		2 3 5 6 7 8	
	6	1		2 3 4 5 7 8	
	8	1		2 3 4 5 6 7	

To set them with Nine Figures, One Long and Eight Short.

1			2 3 4 5 6 7 8		9
1			2 3 4 5 6 7	9	8
1			2 3 4 5 6	8 9	7
1			2 3 4 5	7 8 9	6
1			2 3 4	6 7 8 9	5
1			2 3	5 6 7 8 9	4
1			2	4 5 6 7 8 9	3
	9		1 2 3 4 5 6 7		8
7			1 2 3 4 5 6	9	8
	7		1 2 3 4 5	8 9	6
5			1 2 3 4	7 8 9	6
	7		1 2 3 4	6 8 9	5
	5		1 2 3	6 7 8 9	4
3	9		1 2 3	5 6 7 8	4
3			1 2	5 6 7 8 9	4

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
3			1 2 4 5	7 8 9	6
5			1 2 3 4	7 8 9	6
1				3 4 5 6 7 8 9	2
		1		2 3 4 5 6 7 8 9	
		7	1 2 3 4 5 6	8 9	
		5	1 2 3 4	6 7 8 9	
		3	1 2	4 5 6 7 8 9	
	9		1 2	4 5 6 7 8	3
	5		1 2	4 6 7 8 9	3

To set them with Ten Short Figures.

			1 2 3 4 5 6 7 8 9		10
			1 2 3 4 5 6 7 8	10	9
			1 2 3 4 5 6 7	9 10	8
			1 2 3 4 5 6	8 9 10	7
			1 2 3 4 5	7 8 9 10	6
			1 2 3 4	6 7 8 9 10	5
			1 2 3	5 6 7 8 9 10	4
			1 2	4 5 6 7 8 9 10	3
			1	3 4 5 6 7 8 9 10	2
				2 3 4 5 6 7 8 9 10	1

*To compose Dances to Tunes of Four Parts, Double Figure.**

To set them with Eight Long Figures.

1 2 3 4 5 6 7		8			
1 2 3 4 5 6	8	7			

* These dances being of an extraordinary length, and consequently very seldom called, I have therefore given only a few examples, although I could have given some hundreds, but which I think would have been entirely superfluous.

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1 2 3 4 5	7 8	6			
1 2 3 4	6 7 8	5			
1 2 3	5 6 7 8	4			
1 2	4 5 6 7 8	3			
1	3 4 5 6 7 8	2			
	2 3 4 5 6 7 8	1			

To set them with Nine Figures, Seven Long and Two Short.

1 2 3 4 5 6 7			8		9
1 2 3 4 5 6 7				9	8
1 2 3 4 5 6		7		8 9	
1 2 3 4 5 6	9			8	7
1 2 3 4 5 6		9	7 8		
1 2 3 4 5 6	9		7		8
1 2 3 4 5 8		9	6 7		
1 2 3 4 5	9	8	6 7		
1 2 3 4 5	8 9		6		7
1 2 3 4 5	9	6		7 8	
1 2 3 4 5	7	6		8 9	
1 2 3 4 5	8 9			7	6
1 2 3 4 7 8		9	5 6		
1 2 3 4 7	9	8	5 6		
1 2 3 4	8 9	7	5 6		
1 2 3 4	7 8 9		5		6
1 2 3 4	6 7	5		8 9	
1 2 3 4	6 9	5		7 8	
1 2 3 4	8 9	5		6 7	
1 2 3 4	7 8 9			6	5
1 2 3 6 7 8		9	4 5		
1 2 3 6 7	9	8	4 5		
1 2 3 6	8 9	7	4 5		
1 2 3	7 8 9	6	4 5		

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1 2 3	6 7 8 9		4		5
1 2 3	5 6 7	4		8 9	
1 2 3	5 6 9	4		7 8	
1 2 3	5 8 9	4		6 7	
1 2 3	7 8 9	4		5 6	
1 2 3	6 7 8 9			5	4
1 2 5 6 7 8		9	3 4		
1 2 5 6 7	9	8	3 4		
1 2 5 6	8 9	7	3 4		
1 2 5	7 8 9	6	3 4		
1 2	6 7 8 9	5	3 4		
1 2	5 6 7 8 9		3		4
1 2	4 5 6 7	3		8 9	
1 2	4 5 6 9	3		7 8	
1 2	4 5 8 9	3		6 7	
1 2	4 7 8 9	3		5 6	
1 2	6 7 8 9	3		4 5	
1 2	5 6 7 8 9			4	3
1 4 5 6 7 8		9	2 3		
1 4 5 6 7	9	8	2 3		
1 4 5 6	8 9	7	2 3		
1 4 5	7 8 9	6	2 3		
1 4	6 7 8 9	5	2 3		
1	5 6 7 8 9	4	2 3		
1	4 5 6 7 8 9			3	2
1	4 5 6 7 8 9		2		3
1	3 4 5 6 7	2		8 9	
1	3 4 5 6 9	2		7 8	
1	3 4 5 8 9	2		6 7	
1	3 4 7 8 9	2		5 6	
1	3 6 7 8 9	2		4 5	
1	5 6 7 8 9	2		3 4	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
3 4 5 6 7 8		9	1 2		
3 4 5 6 7	9	8	1 2		
3 4 5 6	8 9	7	1 2		
3 4 5	7 8 9	6	1 2		
3 4	6 7 8 9	5	1 2		
3	5 6 7 8 9	4	1 2		
	4 5 6 7 8 9	3	1 2		
	3 4 5 6 7 8 9		1		2
	2 3 4 5 6 7	1		8 9	
	2 3 4 5 6 9	1		7 8	
	2 3 4 5 8 9	1		6 7	
	2 3 4 7 8 9	1		5 6	
	2 3 6 7 8 9	1		4 5	
	2 5 6 7 8 9	1		3 4	
	4 5 6 7 8 9	1		2 3	
	3 4 5 6 7 8 9			2	1

To set them with Ten Figures, Six Long and Four Short.

1 2 3 4 5 6			7 8 9		10
1 2 3 4 5 6			7 8	10	9
1 2 3 4 5 6			7	9 10	8
1 2 3 4 5 6				8 9 10	7
1 2 3 4 5 8			6 7	10	9
1 2 3 4 5		10	6 7 8 9		
1 2 3 4 5	10		6 7 8		9
1 2 3 4 5	10		6 7	9	8
1 2 3 4 5	10		6	8 9	7
1 2 3 4 5	8		6	9 10	7
1 2 3 4 5		6		7 8 9 10	
1 2 3 4 5		8	6 7	9 10	
1 2 3 4 9		10	5 6 7 8		
1 2 3 4 7		10	5 6 8 9		

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
1 2 3 4 7	10		5 6	9	8
1 2 3 4 7		8	5 6	9 10	
1 2 3 4	8	5		6 7 9 10	
1 2 3	5 6	4		7 8 9 10	
1 2 3	6 7 8			5 9 10	4
1 2 3	7 8	6	4 5	9 10	
1 2	6 7 8	5	3 4	9 10	
1 2	4 5 6	3		7 8 9 10	
1 2	7 8 9 10			4 5 6	3
1	5 6 7 8	4	2 3	9 10	
	3 4 5 6 7 8			2 9 10	1
	2 3 4 5 6	1		7 8 9 10	
	6 7 8 9 10	1		2 3 4 5	

To set them with Eleven Figures, Five Long and Six Short.

1 2 3 4 5			6 7 8 9	11	10
1 2 3 4		5		6 7 8 9 10 11	
1 2	4 5	3		6 7 8 9 10 11	
1	3 4 5	2		6 7 8 9 10 11	
	2 3 4 5	1		6 7 8 9 10 11	
	5 6 7 8 9		1	3 4 10 11	2
	7 8 9 10 11			2 3 4 5 6	1
	3 4 5 6 7			2 8 9 10 11	1
3 4 5 6		7	1 2	8 9 10 11	

To set them with Twelve Figures, Four Long and Eight Short.

1 2 3 4			5 6 7 8 9 10 11		12
1 2 3		10	4 5 6 7 8 9	11 12	
1 2	10	9	3 4 5 6 7 8	11 12	
1	7 8	6	2 3 4 5	9 10 11 12	
	2 3 4	1		5 6 7 8 9 10 11 12	
	6 7 8	1		2 3 4 5 9 10 11 12	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
	3 4 5 6		1	7 8 9 10 11 12	2
	3 4 5 8		1	6 7 9 10 11 12	2
	9 10 11 12			2 3 4 5 6 7 8	1
	5 6 7 8			2 3 4 9 10 11 12	1
	3 4 5 6		1 2	8 9 10 11 12	7

To set them with Thirteen Figures, Three Long and Ten Short.

1 2 3			4 5 6 7 8	10 11 12 13	9
1 2 3			4 5	7 8 9 10 11 12 13	6
1 2		7	3 4 5 6	8 9 10 11 12 13	
1	3	2		4 5 6 7 8 9 10 11 12 13	
3	5	4	1 2	6 7 8 9 10 11 12 13	
	2 3	1		4 5 6 7 8 9 10 11 12 13	
	3 4 5		1	6 7 8 9 10 11 12 13	2
	7 8 9		1 2 3 4 5	10 11 12 13	6
	9 10 11			2 3 4 5 6 7 8 12 13	1

To set them with Fourteen Figures, Two long and Twelve Short.

2			3 4 5 6 7 8 9 10	12 13 14	11
1 2			3 4 5 6 7	9 10 11 12 13 14	8
1 2		10	2 3 4 5 6 7 8 9	11 12 13 14	
1		8	2 3 4 5 6 7	9 10 11 12 13 14	
	8	7	1 2 3 4 5 6	9 10 11 12 13 14	
	7 8		1 2 3 4	6 9 10 11 12 13 14	5
	4	3	1 2	5 6 7 8 9 10 11 12 13 14	
	5 6			2 3 4 7 8 9 10 11 12 13 14	1
	12	11	1234 56789 10	13 14	
3		4	1 2	5 6 7 8 9 10 11 12 13 14	

To set them with Fifteen Figures, One Long and Fourteen Short.

1			2 3 4 5 6 7 8 9	11 12 13 14 15	10
1			2 3 4 5 6 7	9 10 11 12 13 14 15	8
5			1 2 3 4 6 7 8	10 11 12 13 14 15	9
		5	1 2 3 4	6 7 8 9 10 11 12 13 14 15	

Long Figures performed at Top that bring you to your Places.	Long Figures performed from the Centre.	Long Progressive Figures.	Short Figures performed at Top that bring you to your Places.	Short Figures performed from the Centre.	Short Progressive Figures.
3			1 2	5 6 7 8 9 10 11 12 13 14 15	4
	3			2 4 5 6 7 8 9 10 11 12 13 14 15	1
	15			2 3 4 5 6 7 8 9 10 11 12 13 14	1
		7	1 2 3 4 5 6	8 9 10 11 12 13 14 15	
1			2 3 4 5 6 7 8 9 10 11 12 13	15	14
		1		2 3 4 5 6 7 8 9 10 11 12 13 14 15	
To set them with Sixteen Short Figures.					
			1 2 3 4 5 6 7 8 9 10 11 12 13 14 15		16
			1 2 3 4 5 6 7 8 9 10 11 12 13	15 16	14
			1 2 3 4 5 6 7 8 9 10	12 13 14 15 16	11
			1 2 3 4 5 6 7 8	10 11 12 13 14 15 16	9
			1 2 3 4 5 6 7	9 10 11 12 13 14 15 16	8
			1 2 3 4 5 6	8 9 10 11 12 13 14 15 16	7
			1 2 3 4 5	7 8 9 10 11 12 13 14 15 16	6
			1 2 3	5 6 7 8 9 10 11 12 13 14 15 16	4
			1	3 4 5 6 7 8 9 10 11 12 13 14 15 16	2
				2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	1

To Compose Country Dances.

In addition to the figures contained in the lists prefixed at the top of each page in the foregoing tables, there are several others which cannot be ranked in either of those lists, they are as follow :—

Chase round two couple and back.
Hey contrary sides, and hey of your own sides.
The three Ladies lead round the three Gentlemen, and the Gentlemen lead round the three Ladies.
Cross over two couple.
Cross over one couple.
Half figure on your own side.
Half figure at top.
Half figure at bottom.
Half figure from opposite sides.

The following of which will use two strains of the music—

Chase round two couple and back.
Hey contrary sides, and hey on your own sides.
The three Ladies lead round the three Gentlemen, and the three Gentlemen lead round the three Ladies.

They may be thus used, in all dances set to Double Figures, in lieu of Two Long Figures performed at top that bring you to your Places, or Four Short Figures performed at top that bring you to your Places, with this observance, that the figures for which either of these is substituted, are performed to one strain of the music repeated, Long Measure, (and

which can only occur in Double Figures); this may be easily known by those unacquainted with music, by attending to what I before observed, "that each strain of the music will take one Long, or Two Short Figures;" so that by counting the figures, the proper place for substituting these extraordinary long figures will easily be found: for example—Supposing the dance to commence with Two Long Figures performed at Top that bring you to your Places, marked in the tables 1, 2, under that head; these two figures so marked, will take the first strain of the music repeated to a Double Figure in Long Measure, and either of the before-mentioned figures will be a proper substitute for them; but if a dance were to commence with Three Long Figures performed at Top that bring you to your Places, marked in the tables, 1, 2, 3, under that list it would be improper to take the two last figures, 2, 3: for the figure so substituted would be performed to two strains of the music, No. 2, being the repeat of the first strain, and No. 3, the first time of playing the second strain; but when a dance commences with Four Long Figures from the top, either the two first or two last may have one of the extra Long Figures substituted, as it would in that case be performed in one strain repeated. Again, if the dance commences with Four Short Figures, or One Long and Two Short Figures from the Top that bring you to your Places, one of the extra long figures may be substituted for them; or after the first strain has been repeated, in lieu of any figures performed at top that bring you to your place to the second or third strains repeated.

The following figures will each take a strain of the music:—

Cross over two couple.

Swing round two couple.

They must be thus used:—In any dances in lieu of a Whole Figure performed at Top that brings you to your Place, followed by a Half Figure that brings you to your Place, (the cause of this restriction is, that the before-mentioned figures would bring you down two couple; some figure must therefore be used to take you up one or two couple,) they must in this instance be followed by half a figure on your own side.

They may also be used in lieu of a Whole Figure at Top that brings you to your Place, and a Half Progressive Figure; they must then be followed by swing round one couple towards the top, as shewn in page 71.

They may also be substituted for Two Whole Figures performed at Top that bring you to your Place, by being used with each other, thus—cross over two couple, then swing round two couple from the bottom; or, swing round two couple, and cross over two couple, up to the top.

They may also be used thus—cross over two couple, then whole figure at bottom, and then cross over two couple to the top; the same with swinging round two couple, or cross over two couple, whole figure at bottom, and swing up to the top; or *vice versa*; thus used, they must be substituted for Three Whole Figures performed at Top that bring you to your Place, and follow in succession.

They may also be thus used—cross over two couple from the top, then cross up one couple, and half figure from opposite sides; or swing round two couple, and cross up one, and half figure from opposite sides: thus accompanied, they must be substituted for a whole figure from the top, and a

whole progressive figure; or a whole progressive figure, and a whole figure from the centre.

CROSS OVER ONE COUPLE.

This short progressive figure, as it throws the couple on opposite sides, must always be followed by some figure to bring you on your own side, as half figure from opposite sides; these figures thus united must be substituted for a long progressive figure; and a short progressive figure, and a short figure from the centre.

HALF FIGURE ON YOUR OWN SIDE.

This figure, as it takes you down two couple, must always be followed by some figure to take you up one or two couple; this may be done by crossing over one or two couple, or leading up a couple; if followed by crossing over one couple, that must be again followed by a half figure from opposite sides: the three figures thus united may be substituted for a whole figure performed from the top, followed by a half progressive figure; or a whole progressive figure, and a half figure from the centre; or a half progressive figure, and two short figures from the centre. Now if half figure on your own side is followed by cross over two couple from the bottom, it must be used instead of a long, followed by a short figure from the top; if accompanied by leading up a couple, it may be used in lieu of a short progressive figure.

In selecting the figures from the lists, care should be taken not to select all such as employ only the couple going down the dance.

In going down the middle and casting off two couple, it is a common error to cast off and lead down more than two couple; this breaks the time, and disturbs those going down before, and ought therefore particularly to be avoided.

In dancing, the couples should never crowd to the top of the dance, as it not only spoils the uniformity of the set, but prevents the couples going off at the top of the set from performing the figure.

When you are dancing any figure that brings you back to your place, be careful to return there, and finish the figure before you begin any other figure.

Uses of the New Figures.

Figures equal to, and to be used the same as, Chase round Two Couple and back, &c.

The snake.

Through the bottom, and half figure on contrary sides.

En passant.

Half figure on all sides.

The Labyrinth.

The March.

Figures equal to, and to be used the same as, the Long Figures performed at Top that bring you to your Places.

The Lady leads up, and the Gentleman leads down.

The top couple cast off, and the bottom couple set and lead up, &c.

Through the second, and round the bottom couple.

Through the bottom, and round the second couple.

Encircle the second, and round the third couple to places.

Through the bottom, half figure and back outside.

Figures equal to, and to be used the same as, Long Figures performed in the Centre.

Round top and bottom couple.

Cross corners.

The Gentlemen move round the Ladies, and the Ladies round the Gentlemen.

Cast round bottom and top.

Whole figure contrary corners.

Right angles top and bottom.

Through the bottom, and round the top contrary sides.

The double triangle.

The two following figures are twice the length of those above, and must each be used in lieu of two long figures in the centre.

Round the corners.

Pass round, and set on all sides.

Figures equal to, and to be used the same as, Long Progressive Figures.

Round the bottom, and through the centre.

Round the second couple.

Cross over, half figure with the second couple, and turn.

Round the third, and lead through the second couple.

The Maze.

Encircle the second, round the third couple, and stop in the centre.

The two Ladies pass round the second couple, and the Gentleman round the bottom couple.

Half figure, and pass round the second couple, round the bottom, and between the second and third couples.

Figures equal to, and to be used the same as, Short Figures performed at Top that bring you to your Places.

Swing round the second couple, and lead up one.

The double ovals.

The True Lover's Knot.

Figure equal to, and to be used the same as, Short Figures performed in the Centre.

Swing round the top couple, and lead down.

Of the Deportment of the Person in Country-dancing.

A knowledge of the figures, and a precision in accompanying them to the music, are the foundation of good dancing; but ease and grace are the ornaments of the structure; for without these embellishments the most correct dancer would be inferior to an automaton figure; for by the means of mechanism these puppets may be made to move with an agility the human frame is incapable of; but these rapid motions are but a series of straight and angular lines; the beautiful curve, and more beautiful serpentine line, is reserved for the motions of animated nature; in these two consist all loveliness, all ease and grace; in straight lines, all strength and pain and labour. The motion of straight lines is perhaps never better exemplified than in the marching of soldiers, which is so easily imitated by puppets, that we frequently see a centinel keep watch at the top of a Dutch clock. I have frequently observed, that that part of the creation which we consider the most beautiful in form make the most beautiful motions; for instance, the swan has ever been accounted one of the most beautiful animals in the creation; but it is not the form alone that strikes us as beautiful, but the idea coupled with it, that that form is capable of being varied into so many and beautiful forms. In the species of horses, that is said to be most beautiful whose neck is longest and most bowed, as being capable of the greatest variety of motion. Birds are generally preferred to quadrupeds, as being capable of more motion; and flying insects, as butterflies, to creeping ones. We also find, that in all things the

gentle motions are made in curved lines, and the violent ones in straight lines; for whether birds, beasts, fishes, or insects, they all dart on their prey in straight lines, and gambol in curved lines. Much more might be said on this subject, but I think the hints that I have given are sufficient to strike the mind of every one with the superiority of curved lines. With respect to their application to Dancing, I have only to repeat what Shakspeare has said in his *Winter's Tale*, "When you "dance, I wish you a wave o' the sea."

To attempt to lay down rules for grace, of attitude and motion, in Country-dancing, would be vain indeed; but a few observations, wherein perhaps I may be able to point out some of the leading features, may not, perhaps, be thought superfluous. It is an old adage, that to do good, we have only to avoid doing evil; that is strictly applicable to my present subject. I shall therefore first endeavour to point out those habits which so many persons contract in defiance of the laws of grace—they are as follow:—

Too much shuffling, or rattling of the feet.

Looking at the feet.

Bending the arm at the elbow, in swinging corners, turning corners, hands across, &c.

Holding the hands of any person too fast.

Bending the body forward.

Shuffling and rattling the feet is not only vulgar in Country Dancing, (as being only adapted to sailors' hornpipes,) but produces a very disagreeable noise, and destroys the effect of the music.

Looking at the feet seems as though you considered your execution superior to that of the rest of the company, and there were nothing in *them* sufficient to take your attention. An inclination of the head is certainly a great addition to a standing position: and the ancients, who surpassed the moderns in their ideas of grace, have seldom delineated a figure without an inclination of the head, unless in some violent attitudes; but an easy contemplative attitude is very different from the action and bustle of Country Dancing; so that to look down, is to be insensible of the surrouuding objects, and is almost certain to produce errors, and create contempt.

Many persous, instead of extending the arm to join hands in swinging corners, hands across, &c. &c. get as close as they cau to the person with whom they are to perform the figure; by which, for want of room, they must each bend the arm at the elbow, thereby producing two angles, instead of one serpentine line.

It is a common error with the Gentlemen, instead of lightly touching the hands of the Ladies, to hold them so fast that they can scarcely disengage themselves; that is vulgar in the extreme, and destroys all appearance of ease in the performance.

Some persons, particularly those from the country, have a disagreeable method of bearing down the hands of their partners in leading down the middle: others again lift them up and down alternately in the same figure; these are gross errors, and ought particularly to be avoided. But the greatest and most general error in dancing, as in all other thiugs, is, that persons attempt more than they are able to execute well, which entirely destroys the good effect of things they are perfectly competent to.

Having pointed out those which I consider the most striking errors in Country Dancing, I shall now endeavour to explain those traits which are considered beauties, and which belong most particularly to the Graces.

The person that would dance gracefully must so dance that every attitude, every movement, must seem rather the effect of accident than design; nothing should seem studied, for whatever seems studied seems laboured, and whatever is laboured belongs not to the Graces. Some persons erroneously imagine that great execution with the feet, is all that is required in dancing; but I would remind such persons, that it is as much a study to make a proper use of the arms and hands, as the legs and feet; for it is not the motions of the feet alone that charm the eye of taste, but the carriage of the whole figure, the action of each part corresponding with the other, a graceful elevation of the head in Setting, an easy sway of the whole frame in Heying, Casting off, &c.; the hands gently raised to turn with, the arms at the same time curved without making angles; this may be done by depressing the elbow and bringing the fore arm supine. In all movements of the feet, the toes pointed downwards, and in general turned greatly outwards; this may be obtained by drawing a straight line and laying the feet along it frequently, as shewn in the plate of positions.

ETIQUETTE

OF

THE BALL-ROOM.

In the following sketch I have not entered into the minutiæ of the duties of the Conductor, or of the Company that compose a ball; neither have I introduced any bye laws, such as appertain to certain assemblies, as those of Bath, &c. but have confined myself to those general principles of politeness, which, like the laws of nations, must invariably be preserved in all assemblies, whether public or private, independent of any other rule or restriction any particular assembly may have to itself.

On entering the Ball-room, each Lady must be presented by the Master of the Ceremonies with a ticket, on which is inscribed the number of her call; the first Lady is entitled to No. 1, and so on, as they enter the Ball-room, which they should pin in a conspicuous place, to prevent any misunderstanding respecting places.

Gentlemen must not enter the Ball-room in whole or half-boots, or with sticks or canes; nor are pantaloons a proper dress for a Ball-room.

The most fashionable and proper dance to open a Ball with is a Minuet.

Any Lady or Gentleman wishing to dance a Minuet should communicate the same to the Master of the Ceremonies, as soon as they enter the Ball-room.

Any couple refusing to stand up when the dance is called, shews great disrespect to the Lady that calls it.

No two Ladies must dance together, without permission of the Master of the Ceremonies.

In the absence of Ladies, Gentlemen sometimes form couples; in that case they must always stand at the bottom.

Should any Lady lose her ticket, she must apply to the Master of the Ceremonies for another, else she cannot claim her proper situation, which is known by her number.

The couple that are going to call the dance must inform the Master of the Ceremonies both of tune and figure, that he may give directions to the different sets, and direct the band accordingly.

The Master of the Ceremonies can object to any call that affords reasonable ground for complaint, such as length or difficulty of figure; but the couple whose call is rejected, have the liberty of calling another dance less objectionable.

In large assemblies, it is sometimes requisite to divide the company into divisions or sets, which are distinguished either by figures or letters, generally the latter; the couple in the division or set A calls the first dance, the top couple in the division or set B calls the second dance, so on through each set, then the second couple in A, then B, &c.

Should any couple, after calling the dance, find themselves

incapable of performing it, they may call another, but if the same difficulty occurs in the second call, the Master of the Ceremonies can transfer the call to the next couple, and place the couple that failed at the bottom of the dance or set.

Should any couple while going down the dance stop, or perform the figure twice with one couple, they must drop a couple, or stand out so as not to interrupt the couple that follows them.

No couple must leave a dance till it is finished.

Any couple standing up after the dance has began, must stand at the bottom for that dance.

Ladies or Gentlemen being without partners should make application to the Master of the Ceremonies, as it is his place, if possible, to provide them.

When the couple that called the dance has gone down three couple, the second couple must begin.

When all the couples have gone down the dance, and the couple that called it have regained the top, and have gone down three couple, the dance is finished; for the next dance they stand at the bottom.

No person must, during a Country Dance, hiss, clap, or make any other noise to disturb the company.

No Lady or Gentleman must, during a Country Dance, attempt Reels, or other figures in the same room.

Betweeu the Country Dances, no Lady or Gentleman must call a Reel or any other dance, without permission of the Master of the Ceremonies.

A dance caunot be called twice the same evening.

Any person leaving the room directly they have had their call shews great disrespect to the company, except the dancing is concluded for the evening.

When a dance is finished, the Master of the Ceremonies should make a signal to the leader of the band to stop, to prevent any unnecessary noise of clapping of hands, &c.

All disputes respecting the dancing must be referred to the Master of the Ceremonies.

At public assemblies when supper is given, the Master of the Ceremonies should inform the company when supper is ready; after which, when the company are disposed to return to the Ball-room, the Master of the Ceremonies should order the band to play some appropriate tune to bring the company out of the supper-room.

The Master of the Ceremonies should wear a sash, or some external mark, to distinguish him from the rest of the company.

FINIS.

MR. WILSON,

Respectfully informs the Public,
that he has just published,

IN A NEAT POCKET VOLUME PRICE 5*s.* 6*d.*

An entire new work,

ENTITLED,

THE TREASURES OF TERPSICHORE;

OR,

A COMPANION TO THE BALL-ROOM:

being a Collection of nearly
THREE HUNDRED OF THE MOST
POPULAR ENGLISH COUNTRY DANCES.
alphabetically arranged,

With various proper Figures adapted to each Dance,

TOGETHER WITH
ALL THE SELECT NEW FASHIONABLE
DANCES FOR 1812.*

To be had of the AUTHOR, No. 9, Bedford Street, Bedford Row, Holborn; and of all Book and Music sellers in the United Kingdom.

* N B. The Dances for 1812 may be had separte, Price 1*s.*

MR. WILSON is now preparing for the Press, in a neat pocket Volume, a new Work, entitled "THE BALL ROOM." This Work is not only intended for the Learner, but will be particularly adapted for Teachers of Dancing, and Country-Dance Musicians, as it will contain the most Extensive and Popular Collection ever published of English, Irish, Welch, and Scotch Country Dance Tunes for the Violin and German Flute, with the Time marked to each Tune, and proper Directions for the Musicians; with a variety of Figures to each Dance, composed expressly to meet the expectation of Persons of the most extensive Knowledge, as well as to suit the Learner; and a selection of Fandangos, Minuets, Reels, Waltzes, Allemandes, Cotillions, &c. particularly for Teachers of Dancing. To which is added, all the Laws ever enacted relative to Dancing.

Such Ladies and Gentlemen as wish to become Subscribers, are requested to favor Mr. Wilson with their Names, to be inserted in the List of Subscribers published with the Work.

MR. WILSON respectfully informs such Ladies and Gentlemen as wish to acquire a knowledge of Dancing, beyond the limits of this work, that his Academy is always open throughout the year. He likewise continues to teach at his Residence, No. 9, Bedford Street, Bedford Row, Holborn, Persons of any age, in the most private manner, in every department of Dancing, adapted either to the Stage or the Ball-room. Ladies and Gentlemen from the Country, and Gentlemen of the Army and Navy, who have never learnt or have not acquired the present fashionable style, may be instructed on a plan to qualify them with the greatest facility to join the most polite assemblies, (as Mr. W. has always a sufficient number to make up a Country Dance), and their attendance made convenient to themselves in any of the following and numerous other Dances:—

	L.	S.	D.
Minuet de la Cour . .	5	5	0
Gavotte	3	3	0
Shantruse	4	4	0
Scotch Minuet.	3	3	0
Country Dancing, two practice nights in a week, one guinea and a half per quarter, or four lessons when convenient	1	1	0
or completed for . .	5	5	0
The Address	2	2	0
Allemande.	4	4	0
Highland Fling	3	3	0
Stage Hornpipe	4	4	0
Irish Comic Dance . .	3	3	0
Ladies and Gentlemen waited on at their own Residences, two lessons	1	1	0

	L.	S.	D.
Cossack	4	4	0
Broad-sword Hornpipe.	5	5	0
Plain Minuet	3	3	0
Spanish Fandango . . .	5	5	0
Bolero	5	5	0
Ground Hornpipe . . .	4	4	0
Irish and Scotch Reels, with the original Scotch and Irish Steps	4	4	0
Tambourine Hornpipe	4	4	0
The Louvre	5	5	0
Rifle Hornpipe	5	5	0
Devonshire Minuet . .	5	5	0
Corsair Hornpipe . . .	5	5	0
Brunswick Waltz . . .	4	4	0
Strathspey Minuet . .	4	4	0
Stage-Dancing, Strathspeys, Cotillions, &c.			

To such Persons as wish to acquire a general knowledge of dancing, Mr. Wilson will engage for 40 guineas per year to give three lessons per week in any or in all the above dances.

*** For the sake of privacy, no third person is permitted to be present while the Pupil is receiving a lesson, except requested by the Learner.

Children separately taught. Boarding Schools attended.

Such Ladies as wish private instructions, may receive them from Mrs. Wilson, in any of the above departments of Dancing.

The Tambourine, Castanets, and Broad-sword taught.

For further particulars, apply to Mr. WILSON, at his residence, No. 9, Bedford-street, Bedford-row.

London: Printed by J. Gillet, Crown-court, Fleet-street.

Just published, at the Mentor Office, No. 18, Ivy-lane

OUTLINES OF A HISTORY OF

REVOLUTIONARY EUROPE;

BY WILLIAM WICKEN

Author of the Royal Historical Tables, honoured with the
Patronage of His Royal Highness the Duke [illegible]

To collect [illegible] one point of view, from the best and [illegible]
authorities, every event which has directly or [illegible]
directly tended to overthrow the ancient system of Europe[illegible]
policy, and raise on its ruins one which time alone can [illegible]ta-
blish, but which can never lose its interest, in the view of
the present Publication.

Printed in one volume octavo, accompanied by a [illegible]ve engraved and
coloured Chart, on the new circular [illegible]

Price of the [illegible]